

ALL-OUT MONSTER REVOLT!

MAGAZINE

VOL. 1 ISSUE. 4



RADIO ACTIVE MANGO RECORDINGS

AOMR001-004-2015



1

**GAMERA!
GAMERA!**

**YOU ARE MIGHTY, GAMERA!
YOU ARE MIGHTY, GAMERA!
YOU ARE MIGHTY, GAMERA!**

**SUN, MOON, MARS, MERCURY
JUPITER, MARS OR VENUS
OR ANY PLANET AT ALL**

**COME OUT SPACE MONSTER!
IT SLASHES! IT PIERCES!
GO GO GO!**

**USE YOUR JET PROPULSION
AND DELIVER A BODY BLOW!**

2

**GAMERA!
GAMERA!**

**YOU'RE SO GROOVY, GAMERA!
YOU'RE SO GROOVY, GAMERA!
YOU ARE GROOVY, GAMERA!**

**SUN, MOON, MARS, MERCURY
THERE'S A BIG MONSTER
HEADED OUR WAY**

**COMING OUT OF DEEP FREEZE
WHETHER WE LIKE IT OR NOT**

**HERE IT COMES, FLYING DOWN
GO! GO! GO!**

3

**DOWN WITH JET FLAME
GROOVY, GROOVY GAMERA!
GROOVY, GROOVY GAMERA!
YOU ARE GROOVY, GAMERA!**



Well, well, here we are rocketing through the New Year aiming for bigger and better things, and poised to attend our first convention. Are we ready? Not quite, but hey, that never stopped us before. These are the moments that define us. It is the fertile ground that makes for interesting experiences. On the surface, it might look like very little happens with the All-Out Monster Revolt Project, but behind the scenes it is a sort of controlled chaos. Our hours are filled with projects in various stages of development. It leaves very little time for the day to day updates. It is quite a lot of quality and effort to put into free and inexpensive products but that's our philosophy.

In a society designed to take everything and give nothing back, it is important that there be high quality free entertainment. Productions free of commercials, free of nickel and diming, and most importantly free of conventional, typical, and standardized content. There is a lot going on in the world and mixed in among it is exciting and fascinating stuff that never reaches the masses because there is no corporate machine behind it. That's the kind of stuff we like here at the All-Out Monster Revolt office. The very best stuff comes from working with limited resources as it forces you to get creative, really creative. We are dedicated to bringing you those inspiring stories and projects of "the little people" who are shaking the pillars of heaven!

Here we are again at the beginning of another incredible issue of the All-Out Monster Revolt Magazine. In this issue, as we anticipate the glorious return of the titanic terrapin, we turn our macroscopic eye on the one and the only Gamera, a friend to all children and the first guardian of the universe. Let's face it, Gamera should be a big deal, and he's not. Why? Because his movies were not as slick as the other guys? Or is it because he is a giant funny looking turtle? Was it because he is viewed as being a pale imitation of Godzilla?



Well, buckle up your seatbelts because we're taking you on a wild ride into the Legacy of Gamera. We're starting off on the most important part of the legacy by examining the movies. I watched all the movies, sometimes two or three times, especially for the composing of informative synopses. However, I didn't tell you everything about the movie so there are still some surprises left.

I enlisted the remarkable talents of *Brandon Phillips* and *Jack Armstrong* of *Kaiju Assault Games* to help profile each Daiei Kaiju! Then, the *Mysterious Traveler* takes you around the world to see other beloved giant turtles. The *Collectors Corner* looks at the first giant turtle from the premier issue of *Tales to Astonish* known as Experiment 247. It doesn't seem like it at first, but there is plenty to be enjoyed in this issue. I would hazard a guess that some of it will be completely new to you!

Note: You will probably notice very quickly that we are only covering just the Showa series and material from around the same time period. That is because this is only part one of our tribute to the Guardian Gamera! Another issue exploring the most recent Gamera adventures is still to come. You will have to wait for it, but trust me, it is totally worth the wait!

Justin Tyme
-DIRECTOR-

ALL-OUT MONSTER REVOLT MAGAZINE

Executive Staff

JUSTYNN TYME

Project Director
Head Writer
Art Director

JM REINBOLD

Executive Editor

Resident Artists

NICK HUBER

(Monster Roster)

ALEX STRANG

(CyberGecko Kaiju Gallery)

Resident Writers

JM REINBOLD
FREDERICK C. WIEBEL JR.
NICK HUBER
ERNESTUS JIMINY CHALD
ALEX STRANG

Special Thanks:

BRANDON PHILLIPS
(Daiei Kaiju Stats)

JACK ARMSTRONG
(Daiei Kaiju Stats)

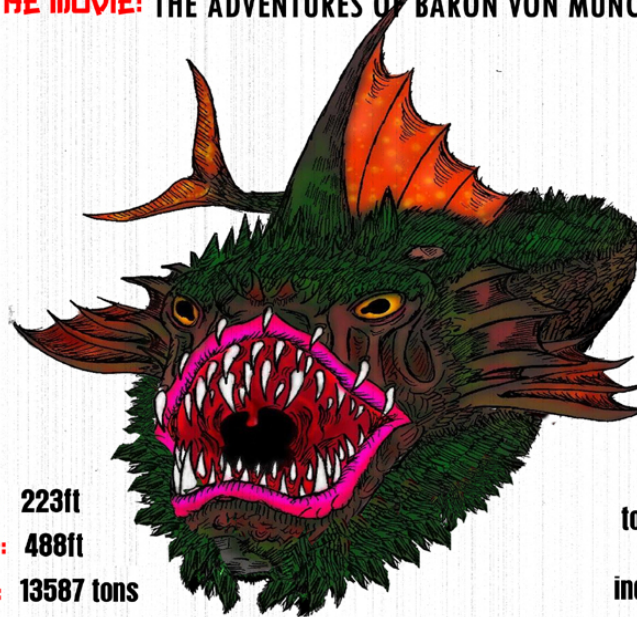
MARCELLA HARTE
(Gamera Cover Art)



MONSTER ROSTER

Artist: Nick Huber

FROM THE MOVIE: THE ADVENTURES OF BARON VON MUNCHAUSEN (1988)



HEIGHT: 223ft
LENGTH: 488ft
WEIGHT: 13587 tons

POWERS:
silent but deadly!
fearless
muricated teeth
facial spikes
dorsal spine
tough craggy skin
hollow stomach
indiscriminant diet

DESCRIPTION: This demon, with its craggy features covered in seaweed and a maw full of jagged teeth has a voracious appetite. It even has an extra row of devilish teeth around its mouth for that extra slice. It lurks silently in the depths waiting for unwary prey. Anything above or below the water is fair game: sailor, ship, or sea monster. Inside its stomach is a maritime graveyard of men, ships, horses, and anything else it has swallowed whole.



ALEX STRANG'S KAIJU DISASTER

PLAYERS
1 - 6

AGES
8+



GIANT MONSTER CARD GAME

For more information, please visit:

<https://sites.google.com/site/kaijudisaster>

ALL-OUT MONSTER REVOLT MAGAZINE

VOLUME: 01 ISSUE: 04

JANUARY 2015

COVER: MARCELLA HARTE

Box 13: The Editorial from Director Justynn Tyme p03

The Ninth Wonder Of The World... ... p70

Deep in the vaults, we found a *Tale To Astonish* about a giant turtle menace 7 years before the birth of Gamera.

Daiei Kaiju Monster Profiles... ... p21

The AOMR proudly presents the first part of our 'Gamera Companion'. Brought to fruition with the help of fellow Gamera fans, *Brandon Phillips* and *Jack Armstrong*, we analyze the various aspects of Gamera and his foes to delight and enlighten fans of every age.

Giant Turtles from Around the World.. .. p56

The Mysterious Traveler searches the world over for gigantic turtles and quite unexpectedly, he found some! In part 1, we highlight a few larger than life super turtles.

Gamera 'Cast Profiles'... ... p09

Many consider Gamera a hokey Americanized film. However, the cast members were all notable actors.

Gamera in Glorious Lo-Fi... ... p76

Those of us, of a certain age of a certain fandom might have thought we cornered the market on awesome with our Famous Monster Magazines and the few audio adventures of our favorite two giant monsters. However, the kids in Japan had awesome squirting out their ears!

Interview w/ Marcella Hart... ... p29

We talk with Issue 4's cover artist *Marcella Harte* to find out about the art, the artist, and the artistry and more behind this incredible and iconic Gamera cover.

The Moons Lullaby to Gamera p18

Gamera fans know both Gamera themes, sung by children and robots alike, but what about Gamera's other theme.

AOMR Spotlight... ... p14

We highlight two more authors who are writing a giant monster story for our upcoming anthology.

Gamera Manga p16

We review two Japanese Gamera comics that we happen to run across recently in our adventure in time and space.

What Kind of Monster Am I?... ... p15

Celebrated poet, *Juan Diaz* offers up a rare treat for us in this issue with his giant monster inspired poem.

The Showa Film Synopsis... ... p19

If you are not familiar with the original Gamera films of the 60s and 70s, well, here the chronicled adventures!

Double Strange Beast Kaizer Tortist... ... p55

Alex Strang of the 'CyberGecko' workshop features one of the many kaiju he makes in the dark hours of every day.

Amphibious Weapon Barugon... ... p75

We explore this fan-made flash game level by level, character by character and how it fairs to the average fan.

Gamera Manga Gallery p43

In America, we only see the echoes of Gamera show up in comics and cartoons. However, in Japan Gamera is king!

All-Out Monster Revolt Magazine— Volume 1, Issue 4 — January 2015.

The All-Out Monster Magazine is a free publication created and distributed by the All-Out Monster Revolt project. All topics and characters talked about or referred to within the magazine, whether stated or not are trademarks of their perspective owners and are used here for illustrative purposes. The A-OMR does not lend, furnish, or sell any products mentioned unless specifically created by the A-OMR project. The All-Out Monster Revolt Magazine is protected under the Creative Commons Law, and claims rights to the completed product but material rights remains with the individual creators. Under this law this magazine can be copied, distributed, and transmitted— whole / complete / undivided —for non-commercial purposes— (for more information see the creative common license in the back of this issue) This magazine is produced by All-Out Monster Revolt and published for RadioActive Mango Recordings by Justynn Tyme.

Submissions of art and writing are welcomed—while the submitter retains the rights to said work—no guarantees can be made on the use of any submitted material. Please send all submissions to alloutmonsterrevolt@gmail.com

GALACTIC CON EXCLUSIVE

FROM THE ALL-OUT MONSTER REVOLT PROJECT



"GALACTIC CONDOR" POSTCARD

ONLY AVAILABLE AT

GALACTIC CON

M I D D L E T O W N , D E

Comics * Toys * Pop Culture || Saturday, March 21, 2015



GAMMA

THE INVINCIBLE





Release Date: 12.15.1966

Americanized by: Sandy Howard

Produced by: Kenneth Barnett

Script by: Nisan Takahashi

Additional Scenes by:
Richard Kraft

Concept by: Yonejiro Saito

Starring:

Brian Donlevy
Albert Dekker
Diane Findlay
John McCurry
John Baragrey
Dick O'Neill
Mort Marshall
Alan Oppenheimer
Bob Carraway
Steve Zacharias
Walter Arnold
Thomas Stubblefield

Additional Music by:

Wes Farrell / The Moons

Distributed by:

U.S.: Sandy Frank
Harris Associates

Running time: 86 min.

Language: English / Dubbed English



GAMERA; THE INVINCIBLE

SYNOPSIS

A Japanese science expedition team arrives in the arctic and attempts to communicate with the locals. Overhead, during a routine reconnaissance mission, American and Russian fighter jets engage in an impromptu dogfight that ends in disaster. One of the planes crashes and as a result the atomic weapon its carrying detonates. The event is witnessed by the expedition team and the indigenous Eskimo population who become alarmed that an ancient legend will return. Their fears are quickly realized when there is a terrible earthquake and something comes up out of the ice flow.

Gamera, a gigantic turtle emerges out of a crack in an ice flow. Gamera is enraged by the nuclear fallout. He sets out to exact punishment by destroying and sinking a nearby research vessel before he vanishes. The science team survives the attack and is told by the indigenous people that Gamera is a legendary beast. They are also offer a small insight into the nature of the giant monster.

A round table television program debates not only the existence of Gamera but also his validity, origins, and intentions. They also question Dr. Hidaka's (the arctic expedition's team leader) integrity, as well as the motives of the government, and the reliability of the reports coming in from all over the world.

Then (*in a clear homage to "Beast From 20,000 Fathoms"*) Gamera attacks a lighthouse on the coast of Tokyo as part of an initial reign of terror. However, Gamera unexpectedly shows an affinity for children when he saves a little boy poised to plummet to his death from the crumbling lighthouse. After delivering the boy to safety, Gamera continues his campaign of destruction. He is clearly not a fan of human civilization. The *Japanese Self-Defense Force* make several attempts to destroy Gamera, but each time he outsmarts them or survives their feeble heavy artillery attacks before he moves to a new area.

All over the world UFO's are sighted in the night sky. Without warning Gamera lands in the outskirts of Japan and destroys a geothermal plant in a cascade of debris and fire. Gamera inhales all the fire before he disappears

The United Nations convenes with ambassadors and emissaries from the major countries of the world to discuss strategies and safety measures for dealing with this global catastrophe known as Gamera.

In one attempt to stop the monster Gamera is sedated and vast amounts of dynamite are placed under him. The explosion knocks the monster on his back and it seems as though he is finally vulnerable to destruction by dropping bombs on him. This is not the case, however, as Gamera reveals his ability to fly and it is realized that Gamera was the UFO spotted around the world in recent weeks.

Finally, a secondary plan is formulated. This Japanese / American / Russian joint plan called 'Plan Z' is implemented to stop the giant monster. This time they lure Gamera on to a large platform with a blazing fire. As he ingests the flames dome walls clamp shut trapping him inside. He has been imprisoned in the nose cone of a space rocket that will be launched to Mars.

The plan is successful and the Earth is safe from Gamera.

For the initial Americanized version, Sandy Frank replaced most of the original governmental committee scenes with similar scenes featuring a cast of American actors such as Donlevy, Dekker, McCurry, and Findlay. Other portions of the movie were cut out to make room for the television round table scenes with Oppenheimer, Marshall, and Baragrey.



Brian Donlevy (1901 - 1972)
Role: General Terry Arnold

Brian Donlevy was by far the most famous American actor in the *Gamera* film. His career was long and illustrious. Donlevy did it all, traversing all the mediums available from Broadway to Radio Theater to films to television.

His Radio Theater career was full of exciting roles on many of the outstanding anthology shows like *Suspense*, *Lux Radio Theater*, and *Screen Guild Theater*, as well as his own show *Dangerous Assignment*.

Brian Donlevy is best known in our circles for his portrayal of Professor Bernard Quatermass in the kaiju film *The Quatermass Xperiment* and *Quatermass II: Enemy from Space* the sequel. Both films feature a bryophyte blob creature on a rampage.

Donlevy worked with Jerry Lewis in the *Errand Boy* and Burt Kwouk and George Baker on *Curse of the Fly*.

One of Donlevy's biggest roles was in the classic noir film *The Glass Key*. He co-starred with Veronica Lake, Alan Ladd, and William Bendix.

More Film /Television appearances: *Perry Mason*, *The Texan*, *Rawhide*, *Wagon Train*, *Damon Runyon Theater*, *Dangerous Assignment*, *Impact*, *Kiss of Death*, *The Virginian*, *Destry Rides Again*, *The Great McGinty*, and *Barbary Coast*.



GAMERA THE INVINCIBLE
 Executive Producer - Nat Segal
 Produced by - Michael Nagler
 Screenplay by - ALBERT DEKKER • BRIAN DONLEVY
 DIANE FINLAY • JOHN BARAGREY • DICK O'NEILL
 EDI FURUKASHI • MICHIO SUGATA • HARUMI KIRITACHI



GAMERA THE INVINCIBLE
 Executive Producer - Nat Segal
 Produced by - Michael Nagler
 Screenplay by - ALBERT DEKKER • BRIAN DONLEVY
 DIANE FINLAY • JOHN BARAGREY • DICK O'NEILL
 EDI FURUKASHI • MICHIO SUGATA • HARUMI KIRITACHI



GAMERA THE INVINCIBLE
 Executive Producer - Nat Segal
 Produced by - Michael Nagler
 Screenplay by - ALBERT DEKKER • BRIAN DONLEVY
 DIANE FINLAY • JOHN BARAGREY • DICK O'NEILL
 EDI FURUKASHI • MICHIO SUGATA • HARUMI KIRITACHI



GAMERA THE INVINCIBLE
 Executive Producer - Nat Segal
 Produced by - Michael Nagler
 Screenplay by - ALBERT DEKKER • BRIAN DONLEVY
 DIANE FINLAY • JOHN BARAGREY • DICK O'NEILL
 EDI FURUKASHI • MICHIO SUGATA • HARUMI KIRITACHI



GAMERA THE INVINCIBLE
 Executive Producer - Nat Segal
 Produced by - Michael Nagler
 Screenplay by - ALBERT DEKKER • BRIAN DONLEVY
 DIANE FINLAY • JOHN BARAGREY • DICK O'NEILL
 EDI FURUKASHI • MICHIO SUGATA • HARUMI KIRITACHI



Albert Dekker (1905–1968)
Role: Secretary of Defense

A scintillating character actor, Albert Dekker was the man to call when you needed outstanding support for main characters. He found much success in these roles and many opportunities to work with cinema legends like James Whale, Bob Hope, Norma Shearer, Olivia de Havilland, Clark Gable, Joan Crawford, Marlene Dietrich, John Wayne, Cary Grant, and Ginger Rogers to name a few.

Perhaps he is best known for his portrayal of the insidious Dr. Thorkel in *Dr. Cyclops* (1940). The movie where a deranged scientist in the bowels of the jungle shrinks his victims to the size of mice!

Albert Dekker was also part of many celebrated films, a few of them with the same actors who co-starred *Gamera* with him.

The Man in the Iron Mask, I Spy, Beau Geste (with Donlevy), Strange Cargo, Wake Island (with Donlevy), Lights Out, The Silver Chalice (with Marshall), Kiss Me Deadly (with Donlevy), Suspense, Route 66, Naked City, The Defenders, Rawhide, Mission: Impossible, The Man from U.N.C.L.E., The Wild Bunch, Bonanza, Climax! (with Baragrey and Donlevy),

One of Dekker's most celebrated roles was that of Willy Loman in the original Broadway run of *Death of a Salesman*. Later he appeared in the TV adaptation as the character, Ben.



Dick O'Neill (1928 –1998)
Role: General O'Neill

Dick O'Neill had an impressive career both on and off Broadway. Regularly typecast as an authority figure from fathers to generals, he spent much of his career as a supporting actor making other actors look good.

However, Dick O'Neill possessed a unique charm that made his smallest roles memorable. Even his brief role as General O'Neill in Sandy Frank's *Gammera, the Invincible* has a certain panache.

Look for Dick O'Neill in reruns of these popular television shows and cult films.

Television: *Car 54 Where Are You, The Jackie Gleason Show, Good Times, Kojak, Barney Miller, Sanford and Son, Rhoda, Maude, Wonder Woman, Three's Company, CHiPs, Different Strokes, The Incredible Hulk, M.A.S.H., One Day At A Time, The Fall Guy, Hart to Hart, Magnum P.I., St. Elsewhere, The Facts Of Life, Chiller, Cagney and Lacy, Falcon Crest, The Garry Shandling Show, Night Court, Murder She Wrote, L.A. Law, Mad About You, The Commish, The Fresh Prince Of Bel-Air, Home Improvement, and Dharma and Greg.*

Films: *The Jerk, Wolfen, Turk 182, Prizzi's Honor, Mosquito Coast, Loose Cannons.*



John McCurry (1928–1989)
Role: A1C Hopkins

Following a 1958 performance in an early version of the popular Broadway musical *Porgy and Bess*, John McCurry, still at the start of his acting career, managed to land roles in a number of important cinematic classics.

The Pawn Broker – John's first major role was a powerful film and is now a classic of the medium. There he worked with Rod Steiger and director Sidney Lumet.

Gammera the Invincible - is another of McCurry's notable films albeit a brief tack-on role. Despite the tag line of it being one of the worst sci-fi films of all time. It is still around today and greatly appreciated by its fans.

They Might Be Giants – Another strangely brilliant seminal film in which McCurry worked along side George C. Scott, Joanne Woodward, Rue McClanhan, and Al Lewis.

Fritz the Cat – An adaptation of Robert Crumb's hedonistic feline and his collegiate adventures was the first animated film to receive an x-rating. John McCurry was the voice of Duke.

He was also in several comedy and horror movies: *Wolfen* (with O'Neill), *Trading Places*, *Jaws of Satan*, *Fast Break*, as well as tv's *Gimme a Break*, *East Side/West Side* (with Baragrey), and *The Equalizer*.



Diane J. Finley (???? - ????)
Role: Sergeant Susan Embers

At a quick glance, it might appear that Diane J. Findlay's career was in some way *destroyed* by her brief tack-on role as Sergeant Susan Embers in *Gammera the Invincible*...

However, this is not the case. In fact, while most actors start on Broadway and work their way into film and television, there are those that prefer the stage over both and Diane is one such talent.

For over 40 years since appearing in *Gammera, the Invincible* she has been touring far and wide racking up an impressive resume of shows both on and off Broadway in which she has starred or co-starred.

Hello Dolly, Kean, Dear World, Funny Girl, 70 Girls 70, Sister Act, Minnie's Boys, Flamingo Court, Smile Smile Smile, We're Civilized, Tales Of The City, Promises, Promises, and 42nd Street....

While not on stage Diane Findlay does occasionally appear on television in day time soap operas such as *Search for Tomorrow* and crime dramas such as *Law and Order*. She was also in the 2005 remake of *The Producers*.

One of Diane's most celebrated roles was her portrayal of Lucille Ball in the stage production of *I Love Lucy!*



John Baragrey (1918 – 1975)
Role: J.T. Standish

John Baragrey was a prolific actor during the advent of television where his talents were highly sought. John was an early versatile leading man in television and President John F. Kennedy was one of his biggest fans.

While television was John Baragrey's forte, he also co-starred opposite some of the most celebrated leading ladies of cinema. John began a promising film career, but could never break into the seminal films of the time.

Sadly, John died early, with the bulk of his career spent working on live television shows in the early fifties that, unfortunately, were never recorded for rebroadcast.

However, he did appear on many cult classic television programs that are still as popular, if not more so, today.

Gamera, the Invincible was last film John Baragrey appeared in before he died at the age of fifty-seven.

Films: *The Creeper, Shockproof, Partners, The Colossus of New York.*

Television: *Lights Out, Manhunt, Suspense, Inner Sanctum, Alfred Hitchcock Presents, Naked City, Thriller, Checkmate, The Defenders, Dark Shadows.*



Alan Oppenheimer (1930 –)
Role: Doctor Contrare

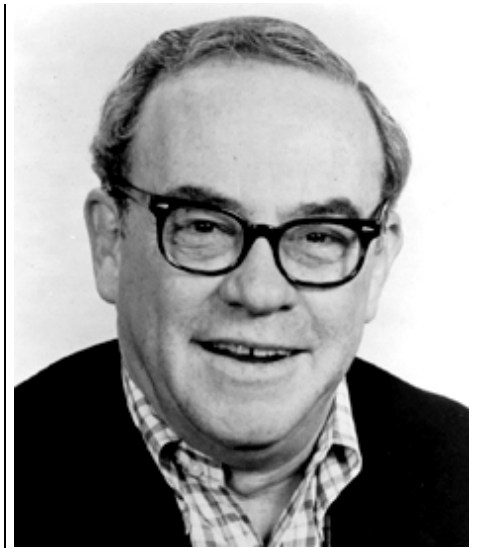
Alan Oppenheimer is a prolific and diverse actor who has appeared in dozens of cult classic television shows either as a performer or as a voice actor.

Hogan's Heroes, The Six Million Dollar Man, Ironsides, I Dream of Jeannie, Bewitched, Bonanza, GoBots, Thundarr the Barbarian, Blackstar, He-Man and The Masters of The Universe, and Transformers, just to name a few.

In 1963, Oppenheimer got his break with a part on *The Untouchables* and three years later, he would appear in Frank's Americanized *Gamera, the Invincible* as **Dr. Contrare** the lively and humorous champion of Gamera's existence.

Since then, Alan has been in high demand and has worked constantly for forty-three years, either as a guest star or as reoccurring characters such as the comical Eugene Kinsella, owner of FYI, on the critically acclaimed television series *Murphy Brown*.

Alan Oppenheimer has appeared over the years in: *I Spy, In the Heat of the Night, The Andy Griffith Show, Get Smart, The Bill Cosby Show, McCloud, Mod Squad, The Courtship of Eddie's Father, Marcus Welby, M.D., Perry Mason, West World, The Partridge Family, Hong Kong Phooey, Mannix, Happy Days, Hawaii Five-O, Flash Gordon, Superman, Knight Rider, Quantum Leap, Star Trek: Deep Space Nine, The Never Ending Story, and Adventure Time.*



Mort Marshall (1918 – 1979)
Role: Jules Manning

Mort Marshall, a colorful personality, did not have an illustrious career before his death, but never the less he left a lasting impression on his fans.

His career was split almost equally between stage, film, and television, but his television career was where most of his fans can be found. For Mort Marshall was a popular voice actor for children's cartoons and one of the reasons he was chosen by Sandy Frank to be in *Gamera, the Invincible*.

On Television:

Suspense, Alice in Wonderland, Dragnet, The Patty Duke Show, The Dangerous Christmas of Red Riding Hood, The Dumplings.

In Cinema:

The Longest Yard (1974), Lovers and Other Strangers (1970), Kiss Me Deadly (1955), Target Earth (1954)

On Broadway:

Minnie's Boys (1970)
Gentlemen Prefer Blondes (1953)

Mort also voiced the characters of:

Movies:

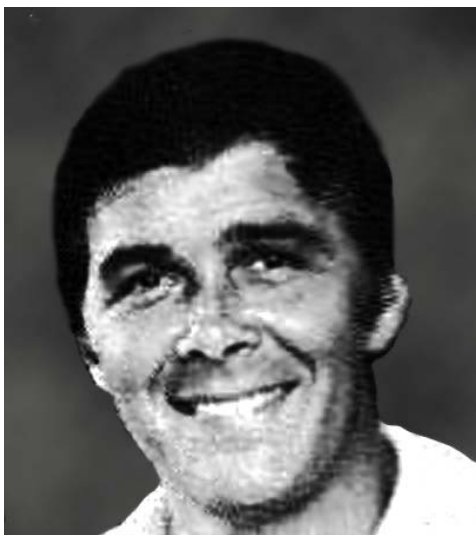
Cat – from *Pinocchio* (1968)

Cartoons:

Stringer – from *The Beagles*
O.J. Skweez – from *Underdog*
Klondike Kat – from *Klondike Kat*
Stanley Livingston – *Tennessee Tuxedo*

Commercials:

Trix, the Rabbit – from *GM's Trix Cereal*
King Ding Dong – from *Hostess Cakes*



Role: Bob Carraway (????-????)
Role: Lt. Simpson

I could find very little about Robert Carraway other than he appeared in several television series such as *Deco*, *Pistols and Petticoats*, *Men of Annapolis*, and *Nero Wolfe* with William Conrad! Robert 'Bob' Carraway also had a lengthy stint on the daytime soap opera *Days of Our Lives* back when it was just becoming a big thing.

However, there are two major things about his career that are worth noting. In 1959, he co-starred on Broadway in *The Golden Fleecing* which was a comedy written by none other Lorenzo Semple Jr. the screen writer of the *Batman* series in (1966) and the screenplays of *Flash Gordon* (1980), *Sheena* (1984) and more importantly Guillerman's *King Kong* (1976).

Solider Blue (1970) The last movie he starred in as Lt. McNair was tagged "the most savage film in history" and "stained with the blood of the innocent." The consensus was that ***Solider Blue*** should be marked among the most significant and liberating movies of its time that the film introduced a new level of cinematic violence.



Sandy Frank (???? - ????)
Executive Producer

Despite the over all reactions and general attitude toward Sandy Franks Americanization—through scene cutting, scene additions, and voice over-dubbing—of the notorious Gamera films, a great debt is owed to him. Sandy Frank's company was one of only a few companies at the time who imported foreign media for the American public. If not for him, we might have had to wait until the 1980s or 1990s to see the Gamera films.

Regardless of how movie aficionados and giant monster fans felt about his choices, Sandy Frank has always been a force to contend with behind the scenes. He has produced some of the most popular television shows in the small screen's history.

Name That Tune, *The Bill Cosby Show*, *The Dating Game*, *Battle of the Planets*, and *The Parent Game* are just a few of the shows he's handled in his lengthy on-going career.

Even though he's been satirized and poked fun at by the crew of MST3K, apparently Sandy Frank sees the potential in the lame duck kaiju franchise as his company has recently teamed up with The Asylum—the infamous film studio that makes twelve B(ad)-movies in twelve months and are quite proud of it.

Steve Zacharias (1947 -)

Role: Senator Billings

Early on in his career, Steve Zacharias appeared in just two movies, *Gamera, the Invincible* (1966), *The Kremlin Letter* (1970), and one television series *East Side/West Side* in 1964 starring George C. Scott, which also featured John McCurry (in 1963), John Baragrey (in 1964) and other famous actors.

However, the bulk of Zacharias's work was at the foundation of many iconic television shows. He wrote episodes for *The Odd Couple*, *The Partridge Family* (Wes Farrell tie-in), *All In the Family*, and *Happy Days*.

Zacharias wrote the screenplays for *Revenge of the Nerds*, *Johnny Be Good*, *In the Army Now*, and my personal favorite *The Whoopee Boys* (1986), for which he was also executive producer!

Walter Arnold (???? - ????)

Role: American Ambassador

Walter Arnold has very few acting credits to his name but many were for quite popular shows.

The wacky and weird *Phil Silvers Show* had him on once. He was on that kooky cop comedy *Car 54, Where Are You?* Walter was living dangerously in 1966 when he appeared on *Dark Shadows* and *Gamera, the Invincible*. Then, in 1969, he was in *Vivre Ici aka Being There* and that was it. He appeared in nothing else afterwards.

Thomas Stubblefield (???? - ????)

Role: Capt. Lovell

Nothing found.... Ω

KAIJU ASSAULT CARD GAME

MADE BY FANS FOR THE FANS

Cool! Awesome! Epic!



Ability	Cost
MELEE	300
LASER BEAM	350
UPPERCUT	400
GRAB	50

SO MANY MONSTERS
SO MANY SCENARIOS

2 TO 4 PLAYERS
IN-DEPTH & AUTHENTIC
STRAIGHT FORWARD
AND EASY TO PLAY

GAMERA VS. GODZILLA
JET JAGUAR VS. ULTRAMAN
RODAN VS. M.U.T.O.
RED BARON VS. MOGURA
KING KONG VS. GHIGORAH
GEZORA VS. VIRAS
GORG VS EBIRAH
ULTRAMAN VS CLOVERFIELD
GYPSE DANGER VS MEGALON
RED BARON VS. MECHA-KONG
THE STAY-PUFT MARSHMALLOW MAN
AND MORE!

THE POSSIBILITIES
ARE ENDLESS!



FIND US ON
FACEBOOK



KAIJU ASSAULT
COST
3
TIER-1
無限怪獣争

KAIJU ASSAULT
COST
4
TIER-2
無限怪獣争

KAIJU ASSAULT
COST
6
TIER-4
無限怪獣争

KAIJU ASSAULT
COST
7
TIER-5
無限怪獣争

ALL OUT MONSTER REVOLT SPOTLIGHT

The All-Out Monster Revolt's Anthology Spotlight is back again after its absences from past issues. This is a feature where we talk to the talented authors that are hard at work scribing a giant monster story for the upcoming anthology. Now that the anthology is on cusp of being published, it essential we get back to piquing your interest by showing you a little of what is in store between the pages of this highly anticipated anthology.

DOUG BLAKESLEE

Doug Blakeslee lives in the Pacific Northwest and spends his time writing, cooking, gaming, and following the local WHL hockey team. His interest in books and reading started early thanks to his parents, though his serious attempts at writing only started a few years ago.

Doug has been published in the anthologies *Uncommon Assassins* and *Zippered Flesh 2* from Smart Rhino Publications and the upcoming anthologies: *ATTACK! of the B-Movie Monsters*, *Someone Wicked*, *Astrologica: Stories of the Zodiac*, and *A Chimerical World: Tales of the Unseelie Court*. His current project is an urban fantasy novella featuring a group of changelings in the modern world.

He often blogs about writing and other related topics at The Simms Project at: thesimmsproject.blogspot.com/

What motivated you to write a giant monster story?

I love B-monster movies of all type and I jumped at the chance to write a story involving giant monsters. Last year, I wrote a little story called GRONK! for a B-movie monster anthology and it sort of snowballed from there. This will be the fifth story involving one of the Gronks and the folks that are hitched to his wagon, so to speak.

What were the chief inspirations for your story?

Godzilla, *The Beast from 20,000 Fathoms*, and *THEM!* *THEM!* is the biggest influence on the original GRONK! story since radiation created giant monsters because, you know, SCIENCE!

Where does your story take place?

My story takes place in Portland, Oregon and the surrounding area. I have lived there for close to thirty years and its familiar territory. As a bonus, I get to cause havoc in interesting places. It's a Giant monsters rumble and who doesn't like a good fight with collateral damage? In this case, I get to destroy a bridge.

Pitch your story!

MegaGRONK finds his territory invaded and must fight off the new kid on the block. ■

BOBBIE PALMER

Bobbie Palmer is a full-time writer who is active in her local writing community. She is the regional organizer for NaNoWriMo Delaware and also hosts the Southern Delaware Writers Breakfast. She lives with her family in Dagsboro, Delaware. She writes novels and short stories in multiple genres including thrillers, mysteries, paranormals, and children's stories. You can find Bobbie signing her books at bookstores and conventions all around Delmarva.

Bobbie has published several novels including; *The Baltimore Butcher* (2013), *Lucy's Wolverine* (2014) and *The Zippi Stories* (2014). Her short story 'Iron Strong Adalie' published in *Twice Upon a Time*.

To find out more about Bobbie Palmer, find her on facebook, or visit her website <http://bobbiepalmer.yolasite.com>.

What motivated you to write a giant monster story?

Many of the monster stories I have read or seen portray the monster as some sort of bad guy. Something with no real reasoning behind its violent attitude, as if the fact of being a giant monster is to be malignant. I always thought there had to be a pivotal rational behind it that would turn them into a monstrosity. I don't think monsters are just born to kill and destroy. I wanted to work with that idea and give a little insight into the motivation of my monster, Poc in the back-story.

Which aspects of your story are you excited to share?

I really like my story. It was hard to write, much harder than I anticipated. I think my favorite part is when Poc stands up for himself for the first time. He does what so many people can't do.

Tell me about one of your main characters?

Because this story is told from Poc's perspective, there are very few names in the story. There is a man who is introduced toward the end of the story who is like that cool kid who unexpectedly stands up for you when a bully is picking on you. Besides Poc, of course, he's my other favorite main character. ■

What Kind of Monster Am I?

Juan Carlos Diaz

What kind of monster am I?

Well, let's see.

I was there dancing to the rhythm of Romeo's sobs,
As my body glided on the dance floor of his tongue.
Allowing me to kiss and make love to my girl Poison as
We wash down his miserable throat.

Do I have a physical form?

Well, yes and no,
but if you consider the number of bodies
I left in my wake,
I guess I can clothe myself with their flesh.

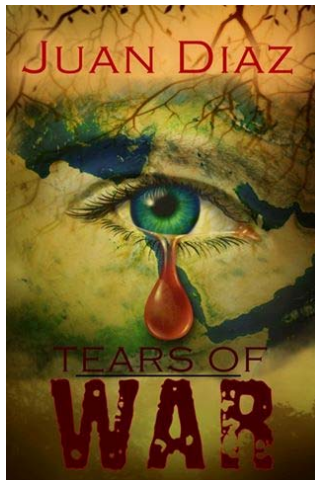
Oh, did I forget to mention
that I have a baritone voice too?
Yes, whenever Hemingway and Cobain
pulled on the vocal cord of their shotguns
my baritone voice sang all too grotesque
From the throats of their shotguns.

You still don't know what kind of monster I am?

I pity you not,
for it's best...
...that you never know. Ψ

In this collection of short stories, Juan Carlos Diaz takes readers on a journey to the darkest realms of the human condition.

In one story, readers will be reintroduced to best friends Johnny and Zully as their friendship blossoms into something deeper. Another tale depicts a teen who struggles to maintain his humanity after being the hero of a school shooting. The last story is about a sister who seeks to understand her brother's death by reading his suicide note.

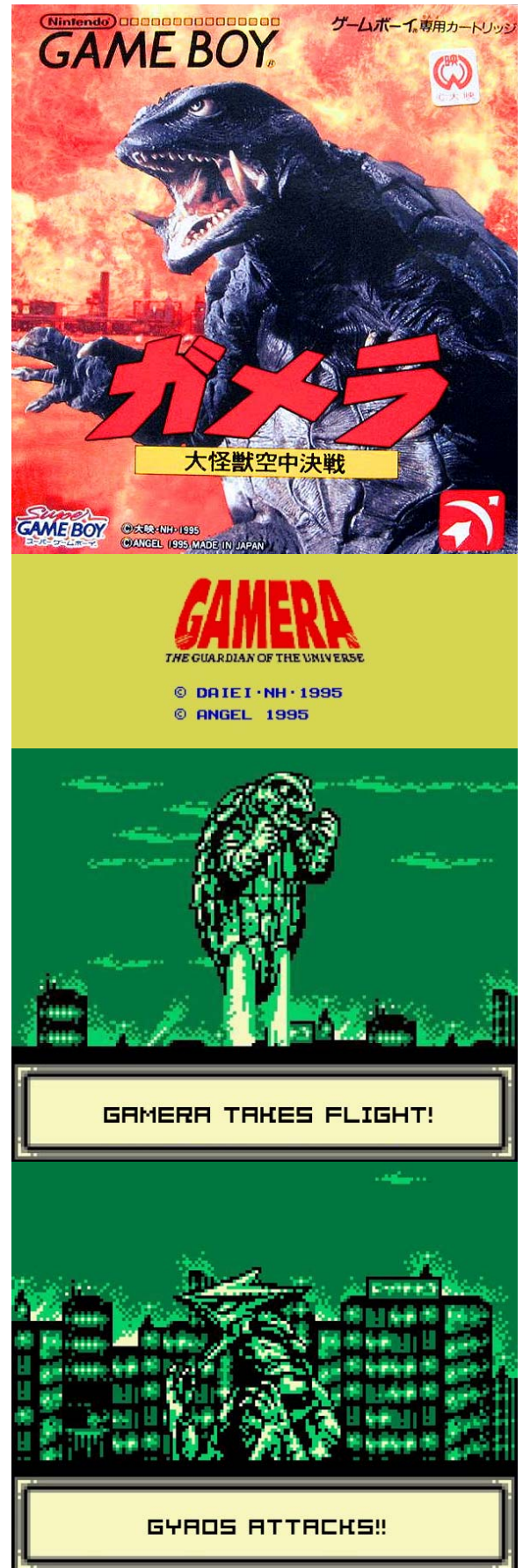


What all these stories have in common is that they are all depictions of the wars that rage within human souls, making them all subject to Tears of War.

Krystol Diggs Publishing

Paperback: 32 pages

Tears of War is available in both Paperback & Kindle Edition
<http://www.amazon.com/Tears-War-Juan-Diaz/dp/0615673554>



In 1995, not long after the Gamera reboot, Nintendo released Angel's *Gamera Guardian of the Universe*, a game made almost entirely in a gamma green hue.

大映映画



◆よみきり怪獣まんが◆

★特撮カラー
怪獣まんがの決定版!!

大魔獣

ガメラ対ジャイガー

大映映画「ガメラ対大魔獣ジャイガー」

まんがストーリー

原 作・高橋二三
まんが・一峰大二

少年「少年チャンピオン」版
週刊誌



GAMERA VS JIGER

ガメラ対ジャイガー

Among my ponderous collection of comics, I have very few foreign titles. I can grasp many languages but looking at Japanese is kind of like trying to read hieroglyphics. So it is rare that I would intentionally buy any for my collection. Then again, when I come across giant monster comics, it doesn't matter if it's in English or Zigranese. I can still enjoy the artwork and speculate on the storyline.

Surprisingly, in my recent travels, I came across the vintage manga, Gamera vs. Jiger. These things are scarce in the States, and it's difficult to get any definitive information on them. I can't verify its year but judging by its rough and yellowing paper, it was probably released not long after the movie in 1970.



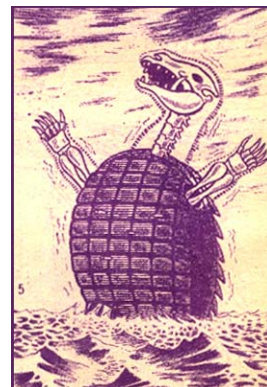
I know different cultures have different sentiments but this issue starts off rather oddly. The whole first page is devoted to speechless characters who are gathered around the television and sweating profusely. This goes on for two pages, until it cuts right to a stand off between Gamera and Jiger. Suddenly, Gamera is struck in the abdomen by four of Jiger's projectiles. Gamera, in the throes of pain, becomes transparent and you can see his skeleton before he collapses into the water.



Two small panels suggest that the military is attacking Jiger. Jiger counter attacks with a weird tubular appendage—not seen in the movie—that spurts out two streams of electricity or plasma. It then coagulates into a whirlpool that is so powerful it completely disintegrates several blocks of the city and half of a tank. We cut to the television studio for more silence until the American archeologist explodes into violent dialogue. He is clearly annoyed about something.



We get our first glimpse of the 1970 World Expo—one of the main locations from the film. I am not sure what the hell is going on in the next several pages. If I had to speculate, Jiger is on a rampage destroying the rest of the city and the American archeologist is so enraged by it that he is verbally and physically abusing a colleague. The kids watching the broadcast—the main characters of film—make an expedition to the television studio to convince the scientific roundtable to examine Gamera. They do not get a warm reception, but regardless they pitch their idea and it is accepted. ↓



Unlike the film, Jiger is still towering over the comatose Gamera menacing him. The scientists, undeterred by Jiger's presence, continue anyway. A scientist — *not the kids* —pilots the mini-sub inside Gamera to find out what's wrong.

The mini-sub whizzes through Gamera's body until they get to his chest. There is no visual mention of the young parasitic Jiger inside Gamera.

However, they hook up cables to his heart and the arrogant American archeologist doesn't wait for the mini-sub to escape safely before pressing the button to electrically shock Gamera's heart. →



Gamera revives and begins to brawl with Jiger immediately. Jiger stabs Gamera in the belly with his claws but they all break off. Gamera hovers above Jiger and spins fast enough to create a cyclone, and Jiger is hoisted up into it

Gamera takes this opportunity to fly to the World Expo and retrieves the head from Easter Island. Gamera rockets back into the cyclone and stabs Jiger right in the heart with the pointy-head of the Easter Island statue—in the movie, Gamera stabbed Jiger right in the brain with a Tiki totem from Polynesia a.k.a Wester Island. Everyone cheers as Gamera returns home. ■



Side A: Gammera!

In true form for the 1960s, Sandy Frank employed the popular progressive rock group *The Moons* to create a fitting theme for the 1966 release of the Americanized version called '*Gammera the Invincible*'.

Wes Farrell, principal musician in *The Moons*, is credited with writing the music and lyrics, which is funny since "Gammera" is the only lyric, even if it is repeated several times. Ha!

'*Gammera*' is a hypnotic tune made for constant play and one of a very few period pieces about Gamera, if not the only one in America. It's a catchy song and somewhat memorable for its simplicity, but ultimately it pales in comparison to the 1968 psychedelic masterpiece "*Green Slime*" by Richard Delvy or the tribute song "*Godzilla*" by the Blue Oyster Cult in 1977. There have been many American based dai kaiju themed songs in all styles of music, but not many have topped those, if any.

However, the only true comparison that can be made is the 1966 "*Batman*" theme written by Neal Hefti and performed by legendary musicians Nelson Riddle and Billy May the same year. The "*Batman*" theme is a little more exciting and ultimately more popular because of the popular television behind it.

→

Recorded by "THE MOONS"...The most Exciting Group Since The Beatles!!
With the New Out of This World... PSYCHEDELIC SOUND!!

CAN PLAN "Z" STOP GAMMERA THE INVINCIBLE?

SYNOPSIS
GAMMERA THE INVINCIBLE

American strategic bombers shoot down an unidentified plane carrying a low-negaton bomb over the Arctic. The resulting explosion arouses GAMMERA, a monstrous prehistoric turtle who has been dormant under the Arctic ice for thousands of years.

GAMMERA unleashes his fury against all, his power is so devastating that in his quest for food he destroys everything in his path. Entire cities are ravaged and no part of the world is safe. GAMMERA eludes his captors by speeding away under his own generated power, like a flying saucer, from one part of the world to the next.

General O'Neill puts his American Air Force base in the Arctic under Red Alert. The Red Alert spreads throughout the world and General Terry Arnold (played by the redoubtable veteran Brian Donlevy) is put in charge of tracking GAMMERA. Arnold's orders come direct from the Secretary of Defense (played by another veteran, Albert Dekker) and from the President of the United States.

The plot becomes global as the strategy for the capture and destruction of GAMMERA unfolds. General Arnold consults with two brilliant Japanese scientists, Drs. Hidaka and Murase, who inform him that the monster cannot be destroyed. GAMMERA subsists on fire and atomic energy, and no modern weapon can kill him. Faced with these facts and the immediate danger to the country and the world, Arnold requests emergency power to deal with the problem. He faces Senatorial opposition from crusty Senator Billings in his efforts to carry out emergency measures.

The furor, panic and controversy spread and soon erupt into the open in a dramatic television debate that nearly results in bloodshed. The U.N. Security Council is called to emergency session, and after much hickering and power politicking General Arnold convinces the world that only complete cooperation by every nation can save us from total catastrophe.

GAMMERA is INVINCIBLE. GAMMERA destroys entire cities, GAMMERA fights and repels the mightiest nuclear forces, GAMMERA consumes fire, oil and all volatile fuels. GAMMERA cannot be killed.

Japanese scientists present Plan "Z" as the last hope for world survival. General Arnold and his allies with their backs to the wall put Plan "Z" into operation.

Manufactured by Date Records/CBS, Inc./51 W. 52 Street, New York, N.Y.

© "DATE", MARCA REG. MADE IN U.S.A.

Side B: Gammera! (Instrumental)

Prolific songwriter, Wes Farrell was a master craftsman when it came to song writing. He was responsible for writing dozens upon dozens of popular hits in the 1960s and 1970s. Eventually, he started producing other artists, as well as writing and performing. So much so that in 1972 he established Chelsea Records.

Some of his most notable songs are "*Hang On Sloopy*", "*Come A Little Closer*", and "*Come On Get Happy*" made famous by the Partridge Family. Actually, Wes Farrell was composing much of the music for the Partridge Family television series and subsequent albums until David Cassidy began writing his own songs. 🎵

.....

Daiei Spaceships: #2 - "The Terran Ship"



from Gamera versus Giron!

大怪獣ガメラ

ジェット機をたたき落とし、東京タワーをわし掴み、火を吐いて空を飛ぶ世紀の大怪獣！



映倫
65104



THE GIANT MONSTER GAMERA

SYNOPSIS

A Japanese zoological expedition arrives in the arctic to meet with the Inuit population to learn about the area. Unidentified jet fighters are suspiciously cruising around the arctic but when they are engaged by the American air force they become aggressive. The air force engages in battle and one of the unidentified fighter jets is hit and crashes. There is a massive explosion revealing these planes were carrying atomic bombs.

The explosion triggers an earthquake. The ice flow cracks and a huge monster turtle 60 meters tall claws its way out splintering the glacial landscape. Before the zoological expedition has time to comprehend what they have witnessed, their transport ship, the Chidori Maru, anchored nearby is destroyed by the mammoth turtle. After the ship sinks, the giant turtle vanishes.

Later while in New York, Dr. Hidaka appears on a news program to talk about what his team witnessed. He speculates that the giant monster, called **Gamera** by Eskimos, is dead or will soon die due to radiation exposure. In other news, reports of unidentified flying objects start pouring in from around the world.

Gamera suddenly appears off the coast of Hokkaido at Cape Erimo where he destroys a lighthouse. However, a small boy clinging to the parapet is poised to plummet to his death but Gamera catches him and delivers him to safety before vanishing again. This attack prompts the Japanese Self-Defensive Force to mobilize and begin searching for Gamera.

Dr. Hidaka and his colleagues assist the military with possible counter measures designed to stop Gamera. When they spot Gamera returning to Hokkaido near the geothermal plant they begin planning for an attack. Gamera does not disappoint and begins destroying the plant. When Gamera starts consuming the fire, the JSDF asks the US Air Force to lend assistance. Dr. Hidaka and Professor Murase realize that Gamera is not susceptible to fire or atomic weaponry because he is somehow absorbing it and converting it to metabolic energy.

At Hell's Rock, a new counter measure is devised to disable Gamera with liquid nitrogen bombs. However, the freeze bombs only last ten minutes. The bombing halts Gamera's progression and the JSDF hurry to detonate the strategically placed explosives. While they cheer for success, Gamera suddenly spouts some kind of organic jet propulsion and flies away. It is then realized that Gamera can fly and that he was the source of the UFO sightings.

In the face of initial failure with previous counter measures, Dr. Hidaka holds a press conference to theorize that Gamera's presence in Tokyo Bay is responsible for recent calamities. Soon after, a conference of world leaders, as well as Dr. Hidaka and Professor Murase convene to discuss better counter measures.

Gamera lands quite unexpectedly at the Henda Airport in Tokyo and begins a campaign of destruction, destroying buildings and burning people alive with his fiery breath as the authorities struggle to evacuate the city.

With the creation of Z Plan, expert rocket engineers from America and Russia begin building a massive rocket in which to trap Gamera and send him to the Planet Mars. They lure Gamera to the platform with spouts of fire. As he ingests the flames, the dome walls clamp shut and Gamera is successfully trapped inside the nose cone of a massive rocket ship, and then launched into outer space on his way to the barren wastelands of Mars.

The originals scenes of the military base early on in the film were portrayed by Americans living in Japan who were not experienced actors. Of course, the writing was not very good for these "American" scenes either. However, these scenes have become great fun to watch for many fans. The most infamous line "*It must be coated in anti-electric wave paint, sir*" and the response "*ok*".

Release Date: Nov. 26, 1965

Directed by: Noriaki Yuasa

Produced by:

Hidemasa Nagata,
Yonejiro Saito,
Masaichi Nagata,

Script by: Nisan Takahashi

Concept by: Yonejiro Saito

Starring:

Eiji Funakoshi
Harumi Kiritachi
Junichirô Yamashiko
Michiko Sugata
Yoshiro Kitahara
Bokuzen Hidari
Jun Hamamura

Music by: Tadashi Yamauchi

Camera: Nobuo Munekawa

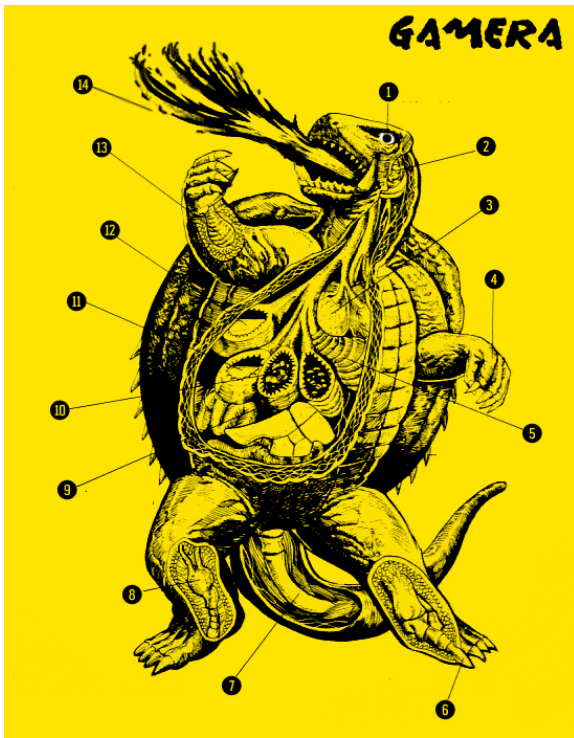
Editing by: Tatsuji Nakashizu

Distributed by: Daiei

Running time: 80 min.

Language: Japanese / English





Genus: Triphibious Testudinata Gigantis

Class: Legendary Monster **Affiliations:** Earth Children

Occupation: Defending Our Solar System

Height: 60meters (197ft)

Weight: 80tons

Gamera constantly surveys his surroundings with his large, oscillating eyes, looking for villainous kaiju and little children in danger. When trouble arises, Gamera has a wide array of armaments to rely on. For instance, he has several specialized chambers that collect several pyrophoric gases and liquids, which ignite upon contact with the air when distributed to his thruster ports located under his shell, or sent to his secondary esophagus.

When needed, Gamera also possesses sharp, bone-reinforced claws in his hands and feet as well as massive molar tusks for grasping and holding. Unfortunately, his shell and breastplate while impressive against man made weapons against opponents of similar size and power have no more extraordinary resistance than a box turtle. However, whatever superior resistances his flesh may lack. The triple density of Gamera's bones offer maximum protection from breakage, which allows his rapid healing ability ample time to mend any surface wounds no matter how deep.

Gamera 1965 – 1980

(Showa Era)

Traits: Gamera eats fire; well, it's more like he sucks it up. This has been used a time or two to lead him into various situations, such as traps and whatnot. Of course, being a Fire Eater doesn't pay well, but I think the spectacle of a giant flying terrapin would be a major box office draw to the Ringling Brothers...

Toshio: "All turtles are good, right?"

Dr. Hidaka: "A turtle that can F-Fly!?!"

He CAN fly! Yes, Gamera is a giant flying turtle. He can fly at speeds up to MACH 3, or if you do not understand the language MACH 33! He can fly superman style with his front arms and head out of his shell and jet-fire blowing out of his leg holes. He can also fly UFO style by tucking in all extremities and spinning like a top....we still do not know how he can tell where he is going. The spinning does give the impression though, that Gamera cannot become dizzy. I think this makes him the perfect candidate for the GRAVATRON. Gamera is capable of interstellar flight. This is, of course is how he was able to make it to the alien planet TERRAN

Electricity seems to have little to no effect on him, although while battling Jiger, electricity was used to jump-start his heart... Motley Cru was very proud.

Like most turtles, he does not do too well on his back...but that does not stop him. He has on numerous occasions managed to right himself. Gamera is predominantly a bipedal fighter but has from time to time dropped on all fours for combat. In doing so, he is an apt climber of mountains.

His shell is very durable and proved to be the perfect defense against the military in the first movie. Later in the series, his shell still proved useful, but the occasional monster was able to cut right through that defense.

Gamera "*Is A Friend To All Children*". This is perhaps his most defining (if not disturbing) trait. Most of his adventures are set into motion by either saving a group of kids or trying to stop kids from being bad....and then saving said kids. He also seems to listen to the kids during his battles, much like a coach in a boxing match in-between rounds.

He seems to be equipped with a rapid healing factor, not like Wolverine though. He will leave a battle, secluding himself, and focusing his energy on his wounds. If he loses a limb during battle, it is gone. You can see healed scars at the end of a movie that were sustained during earlier fights in the same movie.

Gamera also sports a high level of intelligence. If he is unable to beat a foe in the first battle, usually while he is healing, he will work out a new battle strategy. During the final fight, you can see Gamera dodging attacks that harmed him in earlier battles, but he is a bleeder! Gamera bleeds green— bleeds is not the word, he spews —Gamera spews green blood.

Hobbies/ Interests: He seems to be a gymnast during his spare time. Not only can he swing the bar, but he can stick the landing as well! He is also a championship jet skier, as well as showing basic knowledge of First Aid. This is shown when he takes care of wounds during battle before he can go and heal. He seems to have some basic training in martial arts. This can be seen when he uses a weapon efficiently to deflect attacks. It is also believed that Gamera helps with the rebuilding process after monster battles, as he seems to be an accomplished welder. Making welds so strong, they are airtight while he is flying through space. He can even weld alien tech. He also likes to relax by playing his theme song on the xylophone....made from his enemies' bones.

Attacks: Gamera breaths fire, but it resembles that of an unfocused blowtorch, only much hotter. Upon closer inspection, Gamera spits a highly flammable liquid that seems to ignite when it encounters air. This makes sense, because Gamera has a stomach for storing petrol.

Gamera also has increased strength....and rightly so, he's 200 feet long! He is also equipped with very large tusks, which he has used on several occasions to impale and drag an enemy. This is an example of a very animalist attack. Gamera can also pull in all of his extremities and use his shell for a rolling attack. If he is able to catch an enemy off guard, this can prove to be a useful attack, but on to many occasions, he is merely brushed off, usually resulting in him landing on his back.

Weakness: He seems to show weakness to cold, but this might have been purely circumstantial. Gamera, (trapped?) in a glacier is awoken from his frozen slumber by an atom bomb. Yet when he fights Barugon, he becomes very weak against his freezing vapor.



Some covers of the many model kits they produced for Gamera and his monstrous friends back in the late 1960s and 1970s.

This week Channel 7 proves again that it's not nice to fool with Mother Nature.



It's Monster Week on the 4:30 movie. ㊦

Monday: 'Return Of The Gaint Monsters'
 Tuesday: 'Godzilla Vs. The Thing'
 Wednesday: 'Monster From A Prehistroic Planet'
 Thursday: 'Frankenstein Conquers The World'
 Friday: 'War Of The Giant Monsters'

WAR OF THE MONSTERS



DVD
VIDEO



Release Date: April 17, 1966
Directed by: Shigeo Tanaka
Produced by: Hidemasa Nagato
Written by: Fumi Takahashi
Special FX: Noriaki Yuasa
STARRING:

Kojiro Hongo
 Kyoko Enami
 Akira Natsuki
 Koji Fujiyama
 Yuzo Hayakawa

Music by: Chuji Kinoshita
Camera: Michio Takahashi
Editing by: Tatsuji Nakashizu
Distributed by: Daiei Studios
Running Time: 106 min
Country: Japan
Language: Japanese



GIANT MONSTER DUEL GAMERA VERSUS BARUGON

SYNOPSIS

With the success of Plan Z, Gamera is heading for Mars inside a rocket. However, a meteor heading straight for earth collides with the rocket. Both the rocket and meteor are destroyed but Gamera is set free. Gamera, starving and angered by his imprisonment returns to Earth. Upon his return, Gamera razes Kurobe Dam to replenish his energy.

Elsewhere, four veterans, Hirata, Onodera, Keisuke, and Kawajiri reunite to plan a heist. During the war, Hirata had found a giant opal and hid it in a sacred cave before he was captured. Their plan is to return to the island and retrieve it. They obtain fraudulent papers and secure passage on cargo ship on the way to the island of New Guinea.

However, once on the island the resident natives refuse them access to the cave because they believe it to be haunted. So the men threaten the villagers with violence and go to the cave anyway. They arrive at the cave and immediately begin searching for the opal. When one of them finds it, their camaraderie breaks down soon afterward. Onodera betrays them, killing the other three and flees back to Japan with the opal. However, Keisuke is not dead and somehow is rescued by the natives. He tells them what they came looking for and the natives tell him that the opal is not an opal. They also tell him that he has unleashed a deadly evil upon the world and that they must find and return the opal to the cave.

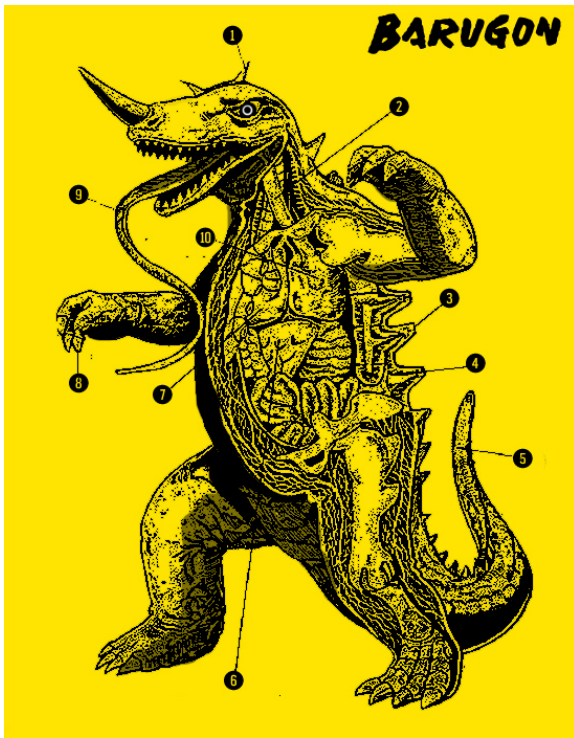
While docked in Kobe Bay waiting for clearance, the opal is unknowingly subjected to infrared light and hatches into a tiny monster. Suddenly, the ship explodes in a huge ball of flames. Onodera escapes again and makes it to shore. There is another eruption in the bay and the newly hatched Barugon, now monstrously large emerges from the water and begins destroying the Kobe Harbor. The military assembles and begins mounting an offensive. In the mean time, Barugon with his freezing breath and long projectile tongue wreaks terrible devastation. Before the military can launch a secondary attack Barugon, as if sensing the impending offensive uses a horrible rainbow of light and vaporizes the military base to ash.

Gamera, detecting a powerful source of energy arrives on the scene, making several explosive passes through Barugon's rainbow before engaging Barugon in battle. Gamera attacks with his fiery breath and Barugon counter attacks with his freezing breath. They are evenly matched and the battle is fierce. However, Gamera succumbs to the freezing breath and Barugon moves in for the kill. Before Gamera blacks out, he inflicts a terrible wound on Barugon.

Keisuke and Karen, the native emissaries, arrive and meet up with the military and explain what Barugon is and that he will follow a giant glittering diamond anywhere. With Gamera dead, the military has no other options so they try it by dangling the six karat diamond from a helicopter. However, the diamond is too small and the plan fails.

The military builds an amplification device to enhance the shine of the diamond and begins luring Barugon to the lake where they hope to drown him. Suddenly, the bastard Onodera learns of the diamond and in desperation motors across the very same lake where Barugon is being lured in order to steal the diamond. He boards the military boat and half-insane with greed steals the diamond by force. He jumps in his boat and flees with the diamond only to be gobbled up by Barugon.

Just when all hope is lost, Gamera returns intent on a serious ass kicking. There is a hellacious battle between the two and Gamera manages to clutch Barugon with his tusk and drag him deep into the lake where Barugon dies.



Genus: Cacodemon Diphylla Gigas

Class: World Destroyer

Occupation: Destruction

Origins: Valley of the Rainbow

Height: 80 meters **Weight:** 70 tons

Barugon is a formidable beast with several ingenious bio-weapons at his disposal. First off is the non-chemical weaponry in the cranial horn optimally placed for stabbing. His paws are wide and terminate in long talons. Barugon's sharp teeth are plentiful and puncture on contact.

On Barugon's back there is a row of dorsal spines. These are long and pointy and are actually plasma emitters each with a distinct color due to slight chemical variations. A lymphatic system delivers the phosphorus plasma to these emitters, which then forces it out using the surrounding muscle tissue. They leave a phosphorescent trail as they exit the body. When they reach a central location they react, usually violently, with other chemicals and elements.

Barugon possesses an obtruding lingula that when induced by adrenaline thrusts out forcefully to bludgeon and destroy. Barugon has a gland that through fractional distillation of the atmosphere creates liquid nitrogen. This liquid nitrogen when squeezed by surrounding muscles erupts out of its bulbous tip to freeze prey.

Barugon's bones are very dense. Its skin is very thin and it lumbers around on all fours.

TRAITS

- He's slow. He lumbers around causing mass amounts of destruction....and is in no hurry when he does. Afterwards, he needs a nap.
- He also has a series of spikes going down his back. They have a very unique feature, they glow. That's right Barugon is his own night light!
- He has a massive horn branching out from his nose.
- His face seems to be inspired by a dog and a lizard combined.
- He is predominantly a quadruped, but is capable of rearing up on his hind legs.
- His hind legs are powerful enough that he is a superb jumper.
- He bleeds purple blood, lots of it.

POWERS

- He has a tongue that extends roughly the length of his body, much like a chameleon.
- At the end of the tongue, there is a club like deformity. He uses this as a bludgeon type weapon. He uses this to knock over buildings and even beat Gamera around.
- The club at the end of his tongue also has a hole or slit in it. Out of this slit comes a very cold gas. This gas is so cold that it can freeze buildings to the point that they crumble. When he uses this attack on Gamera, he actually freezes him to a point near death.
- Rainbow beam...yeah, I know. He can emit rainbows from the glowing spikes that protrude from his back. This ray is capable of complete disintegration of the military tanks.

WEAKNESSES

- Water. Now this is interesting. Barugon hatches from his gem/egg. That happens on a ship. After he hatches he swims to shore. We do not see any side effects of the water on him. Later in the movie the princess convinces the soldiers to lead him to water with the giant diamond of her people. He follows them all the way to the shore line then stops. He refuses to go any further. Later in the movie it rains and it weakens him to the point that he falls into a deep sleep. Later in the movie Gamera drags him into the water by his neck causing him to drown. So the question is: Is it water in general or is it rain water that is deadly to Barugon? At the moment, this is a mystery only Columbo can solve.

HOBBIES

- Harassing natives....that's about it. He leads a very meaningless life, which is ok. There are lots of Kaiju that lead meaningless lives, just look at the bulk of the Ultrakaij.

大怪獣空中戦

永田秀雅 カラー作品

ガメラ対ギャオス



人喰いギャオスが、無人潜水艇で襲って来たガメラ。ついにガメラVS火炎噴射のギャオス3で体当たりバトル

映倫

大映映西 藤井和文 上原明 監督 湯浅憲明 監修 高橋二二 脚本 丸山修 遠藤 山崎 河上 井上 三矢 森矢 中田 飛田 大田 伊東 夏木 阿部 蜷川 仲村 北城 村上 上田 北原 丸井 笠原 本郷功次郎 主演 藤井和文 上原明 湯浅憲明 高橋二二 丸山修 遠藤 山崎 河上 井上 三矢 森矢 中田 飛田 大田 伊東 夏木 阿部 蜷川 仲村 北城 村上 上田 北原 丸井 笠原 本郷功次郎



Release Date: March 15, 1967

Directed by: Noriaki Yuasa

Produced by: Hidemasa Nagata

Written by: Nisan Takahashi

Special FX: Kazufumi Fujii

STARRING:

Kojiro Hongo
Kichijiro Ueda
Naoyuki Abe
Reiko Kasahara
Taro Marui

Music by: Tadashi Yamauchi

Cinematography: Akira Uehara

Editing by: Tatsuji Nakashizu

Distributed by: Daiei

Running Time: 86 min

Country: Japan

Language: Japanese



GIANT MONSTER MIDAIR BATTLE GAMERA VERSUS GYAOS

SYNOPSIS

The impending eruption of Mount Fuji precipitates a press conference to discuss its impact. Mount Fuji erupts and causes great panic. Citizens who live near by and who fear the worst watch the eruption unfold. Suddenly, Gamera appears and descends into the fiery mouth of the volcano. Scientists and news agencies speculate on whether Gamera is still alive or if he has been burned to ashes. A research party is dispatched to investigate.

Meanwhile, the Expressway Engineering Company that is building highways through the mountains near Mount Fuji holds a press conference to discuss why work has been halted. As researchers are investigating the safety of the area from above, a deadly laser beam emanating from the mountain cuts the plane in half and it plummets from the sky with all lives lost.

Elsewhere, as road crews reach their base to begin work again they find it destroyed and an ominous green light emanating from the mountains. At the same time, an intrepid reporter trudges through the mountains trying to find the highway construction area. He meets up with a local boy, Ichi and they investigate the green light. They find a cave where the green light appears to be coming from, but when the earth begins to quake and collapse the reporter flees leaving the boy behind. When the boy tries to escape, Gyaos appears and attempts to eat the poor child. Gamera arrives in a hail of debris to attack Gyaos.

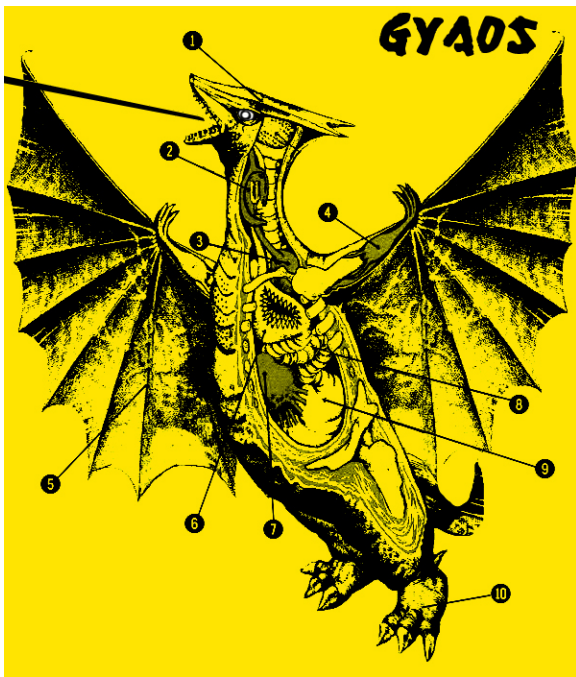
At a military conference, scientists discuss Gyaos' biology and physiology. The boy, Ichi, describes what happened to him and they question whether or not they can defend themselves. Operation Green is formulated when the light reappears in the mountains. Fighter jets begin their assault on Gyaos by dropping bombs on him, but the jets are quickly destroyed by the strange laser beam.

The military learns that Gyaos only comes out at night. In an attempt to subdue him, a powerful flair is used to simulate a super moon. This does not work and Gyaos comes out anyway, but it is quickly bombarded. In retaliation, Gyaos generates powerful hurricane like winds with its wings and blows away all the tanks. He then takes to the air in a deadly attack destroying buildings with his sonic laser beams and munching on tasty humans whenever possible. Gamera returns and a terrific battle ensues. Gamera retreats with Gyaos hot on his tail. Gamera bites down on Gyaos's foot to prevent him from fleeing to the volcano, but Gyaos slices off part of its own foot to escape the sun's deadly effects.

The authorities retrieve the piece Gyaos's foot, which has shrunk significantly since it was excised. They learn that ultraviolet light actually reduces Gyaos's mass. However, Gyaos is back in the mountain regenerating his toes.

The military devise a plan to lure Gyaos to a rotating pedestal that spouts artificial blood in order to disorient him, so that when the sun rises he will be too dizzy to flee. They obtain a million gallons of fake plasma in the hope that the scent of blood will entice Gyaos. Their plan works beautifully until the over-taxed rotating pedestal explodes and Gyaos flees back to the mountain.

A new plan is devised to set the mountain ablaze around Gyaos. When the flames are high enough, Gamera will come and slaughter Gyaos. However, Gyaos's flame retardant gas is too powerful and it squelches the fire. Suddenly, Gamera arrives and they engage in a bloody battle. Gyaos maintains the upper hand until Gamera clamps his jaws around Gyaos's neck in a deadly embrace. Gamera then exposes Gyaos to sunlight and eventually dumps Gyaos's lifeless body into the smoldering volcano where the authorities cannot find it.



Genus: Cacodemon Diphylla Gigas

Class: Hideous Monster

Occupation: Destruction, Hiding, and Eating,

Affiliations: Space Gyaos, and not Space Ghost as many American physicists first speculated.

Height: 60 meters **Weight:** 60 tons

Gyaos / Gaos / Gaes are the nosferatu of the giant monster world, hiding underground during the daylight hours and feasting on the blood of the innocent at midnight. Their food source is blood, a dietary trait called hematophagy. However, unlike their tiny vampiric cousins, they are indiscriminant feeders from cats to cattle to cameramen.

The Gyaos have twin vocal cords, which interact with one another to create a powerful sonic beam. Like some opera singers that can shatter glass with their voices. The highly condensed dual supersonic pitch produced by Gyaos can actually shear most objects in half.

They have little grasping hands for snatching small prey and big clunky feet with stout talons that grasp larger prey like giant turtles.

Gyaos fear fire as well as sunlight and for this reason they have developed specific axilla glands that when frightened by flames expel an asbestos-like mist to extinguish deadly fires.

Gyaos also possess regenerative abilities like the gecko and starfish in which triggered stem cells become active and replace any missing limbs by accessing their core DNA sequence.

TRAITS

- Gyaos is hungry...he eats HUMANS! Well the human part is a side effect; he really just wants our blood. I wonder if Dracula knows he's cutting in on his prey.
- He has a flat head. Put a level on it; it's flat.
- He has a forked windpipe that allows him to use his special weapon. This forked windpipe also restricts him from moving his neck to the left or right.
- He is also capable of flight Mach 3.
- The green light that's visible while Gyaos is in its underground bunker is believed to be emitted by Gyaos, but has not yet been confirmed.

POWERS

- His sonic ray is his special attack. This 9 million-cycle beam is very precise and cuts clean like a scalpel. This ray is capable of cutting through metal as if it were flesh. Gyaos's accuracy of aim enables him to hit the same spot over and over again causing much pain for Gamera. Mind you, this ray has little effect on Gamera's shell.
- He also can emit a gas from his armpits that can extinguish fires with little effort. This proves useful when he teams up with Smokey the Bear.
- He can produce gale force winds that are capable of blowing away tanks.
- Gyaos has very potent regenerative abilities. When Gamera ripped off his foot during a battle, he was capable of re-growing his foot in record time.
- One of Gyaos's moves is the GRAB AND DROP, a move only performed by the most expert pro-wrestlers.

WEAKNESS

Ultraviolet Light | Gyaos does not like UV light one bit. In fact, he gets red-faced when he is exposed to too much sunlight. The top of his head burns red causing him great pain if he continues to be exposed to the light. It also causes him to shrink.

Note: When Gyaos was introduced into the HEISEI films, he did not show the same weakness to UV light. It was mainly sunlight, which he overcame by growing a "third eyelid."

HOBBIES

- Playing on merry-go-rounds
- Drinking human blood (if it even looks like blood he'll drink it)
- Gyaos is one creepy Kat! "Shot gunning" vaporized blood? Honestly, I cannot imagine how this could be good plan.



Marcella Harte has been an illustrator since the wizened age of eight and has been intensely active in her profession ever since. Favored themes in her repertoire include poetry, classic literature, old folk tales, fantasy, and the supernatural.

Her work has appeared in “The Stories In Between” (an anthology published by Fantastist Enterprises) and she has designed children’s wall murals for retail sale (HEArt Studios, LLC, t/a Muralistick). Marcella attended The University of the Arts in Philadelphia, PA.

She presently lives in Northern Delaware with her loving husband and ever-growing stacks of books and artwork.

What was your inspiration for the Gamera Cover? What influenced your choice of colors and design?

Marcella: “In preparation for this cover, I watched the first Gamera movie again, and it brought to mind a very vivid memory of the first time I ever saw an alligator snapping turtle as a child. This massive, prehistoric and very grumpy animal had wandered onto my grandfather’s farm after a long storm-filled night. At first glance, I was enthralled. The sheer size and power of this creature was fiercely beautiful. I must have spent half the day worrying over the health of the turtle while my family struggled to get him back to the water without anyone getting hurt. As for the design of the piece, in my work I prefer to incorporate a mixture of realistic elements with more stylized representations. I really wanted to use bright and eye catching colors to show off the impressive nature of Gamera, making his profile with the fire pouring out of his mouth the focal point that draws your eye into the illustration. The small boy was given a splash of yellow to help him pop out from the lighthouse, but I muted him slightly so as not to detract attention from Gamera.”

What elements and emotional content did you want to convey in this cover? What are some of your favorite aspects about this piece?

Marcella: “This moment, right before Gamera saves Kenny, is filled with suspense and intimidation. This is before we know that the boy is about to be saved, not devoured. Gamera is this gigantic monster, with a gaping maw filled with razor-sharp teeth, tusks, and he breathes fire. Darkening his expression by adding shading around his eye, he gazes pointedly down toward Kenny precariously perched on the edge of the lighthouse. This heightens the overall tension of the scene. With arm raised as if to strike and safety nowhere in sight for the defenseless child we are sure ruin follows. The calculating expression in Gamera’s one human-like eye, framed by the roaring mouth filled with bright licking flames is definitely my favorite aspect of this piece. I am also quite proud of the vibrant colors.”

Lighthouses are a personal favorite of mine. They have served as a warning sign to ships and have appeared in quite a few monster movies over the years—Gamera The Invincible, Beast from 20,000 Fathoms, and Three Skeleton Key for example. So I can see why you would choose that scene, but why did you choose this scene?

Marcella: “Well, we’re going right back to my re-watching of the first Gamera movie again. The first half of the movie is all about the suspense surrounding Gamera. Many of the shots are in close up and the action is more about the people around Gamera reacting to him. Then the lighthouse scene comes, and you get your first glimpse of Gamera reacting to another character on a personal basis. It was serendipitous that it happens to be a child, which speaks to my professional career. That moment of interaction between Kenny and Gamera, which you at first think will end in tragedy, elevates the monster out from a force of nature and turns him into the protector. That infusion of humanity resonated with me and I knew I had to illustrate that scene.”

Overall, why did you ultimately undertake the challenge of the Gamera cover?

Marcella: “In my professional life as a children’s book illustrator, my work gravitates towards warmer, less intimidating fare. I have an equally strong love for the darker side of fantasy and fiction. I have never felt that, as an artist, we should be pigeonholed into any one genre. Creativity by its very nature should be wild and chaotic. My work in children’s illustration is something that I truly enjoy, and I’m very passionate about great imaginative work for kids. So, when the opportunity to bring that passion and creativity into the darker, grittier world of fantasy presented itself, I jumped at the chance. I rarely get to play in that world. Besides, who doesn’t love Gamera?”

What is your history with Gamera?

Marcella: “While I have a history with giant monsters such as King Kong and Godzilla from a very young age, but it wasn’t until I was older that I really became aware of Gamera. I think it was around middle school. I had seen pictures of him, but I didn’t know much of the history behind the movies or the character. My first real introduction was watching Mystery Science Theater 3000 when they played the first Gamera movie. I loved the campiness of it and the accompanying jokes. Later, I developed an appreciation for the Gamera movies as they were originally intended, without Joel and the Bots!”

Are you a giant monster fan? What are some of your favorite giant monsters from movies and/or literature?

Marcella: “Definitely! King Kong, Godzilla, and Gamera! Does the Stay Puft Marshmallow Man count? Well, I’m counting him. Choose and Perish! Honorable mentions go out to the Kraken and any of the angels from Neon Genesis Evangelion.”

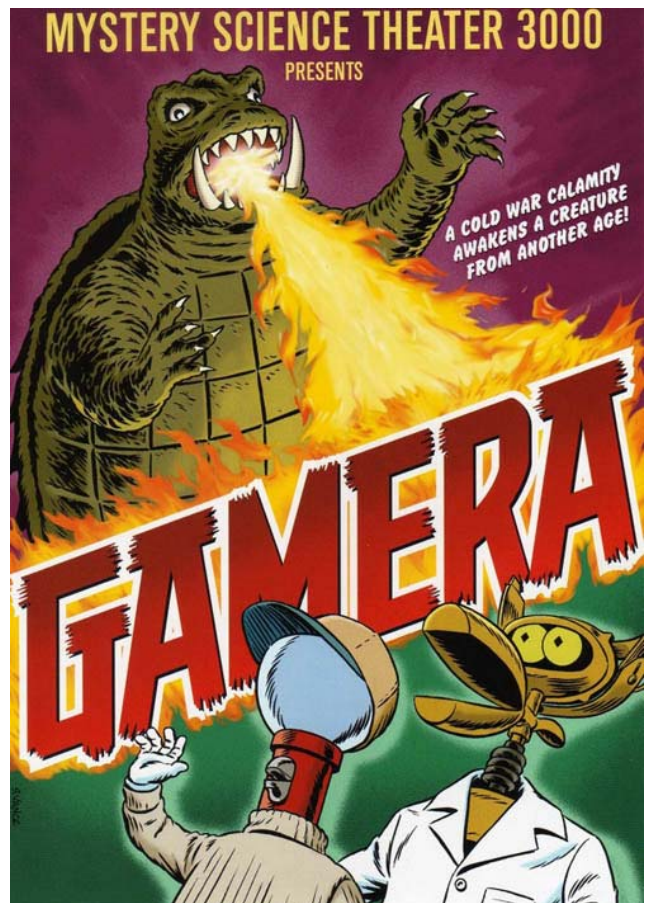
What themes and topic are part of your normal repertoire, and are giant monsters among them? If so, what characters have you illustrated?

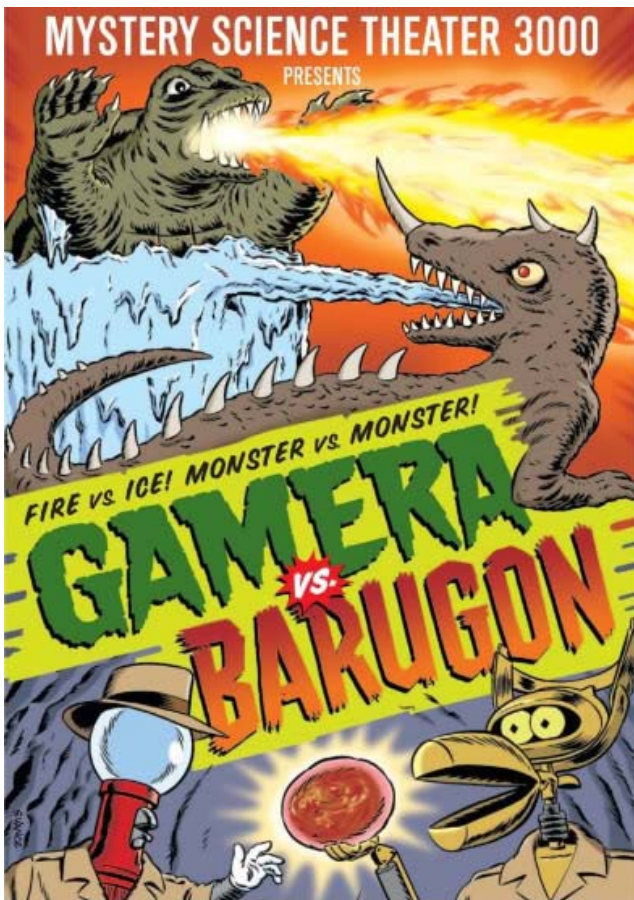
Marcella: “It’s actually funny that this is my first classic giant monster illustration, as my work has always tended towards the fantastic. I’ve come close; the dragon and griffon pieces, as seen in my gallery are two examples. Children’s folk tales, steam punk, science fiction, and classic literature all have a place in my portfolio. I can’t think of a more fitting piece than the Gamera piece to initiate my body of work to the world of Kaiju and Tokusatsu.

[Continued on following page →](#)

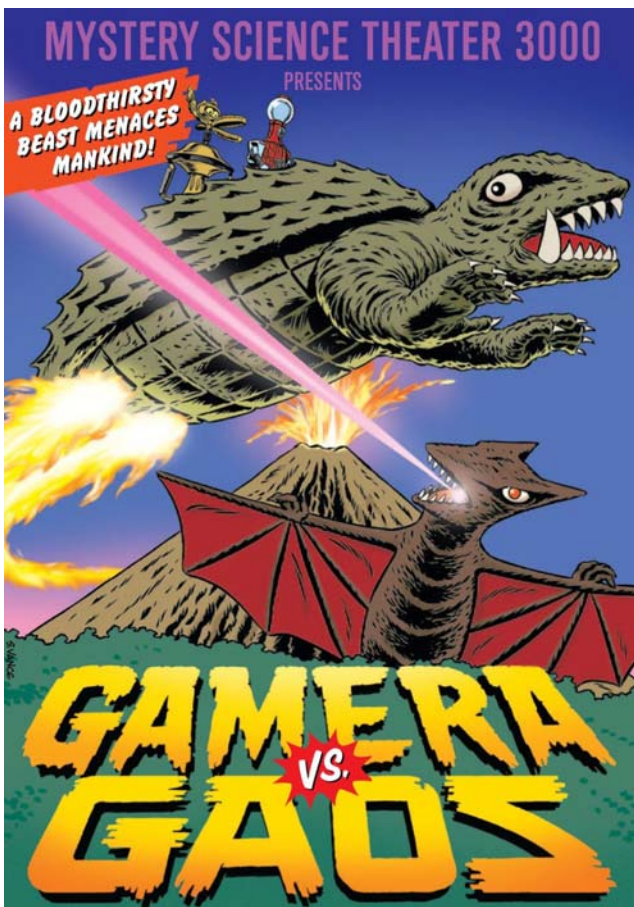


Gamera movies were re-released with extra special satirical commentary from MST3K. A show that became widely popular for its humorous mockery and inventive related sketches.





More cover art from MST3K for the Gamera re-releases that were beloved by Joel Hodges, Tom Servo, and Crow Robot. Apparently, Gamera vs Viras was not show on MST3K??



If you had the opportunity to illustrate any books or comics of your choice, what would they be and why?

Marcella: “I would want to create my own illustrated version of Disney’s *Fantasia*. The concept of marrying music with images is so timeless. The only boundaries are the limits of my own imagination. I could spend several lifetimes on that. The *Gormenghast Trilogy* by Mervyn Peake is another series I would love to illustrate. The books are bizarre, dark, and gothic in the extreme. They’re also intensely detailed and highly imaginative! I’ve saved my favorite for last. I want to be able to illustrate my own story. The story itself is a work in progress, but when I am finished, I hope the work would be for children and adults alike, layered with depth and something both unique and timeless.”

What are some of your favorite characters from television, movies, and literature that have brought you enjoyment as well as influenced your art? Why were they so influential?

Marcella: “Oh geez, there are too many to list! You always leave someone out and feel horrible! All of the works of Jim Henson, with special mentions to the *Dark Crystal*, *Labyrinth*, and the *Story Teller* series. There is the amazing body of work from Hayao Miyazaki and Studio Ghibli, as well as Guillermo Del Toro’s *Pan’s Labyrinth*.

My book list could take hours to cover, but I’ll just mention my top two, *The Lord of the Rings* by J.R.R. Tolkien and *The Lion, The Witch, and The Wardrobe* by C.S. Lewis. The unifying element of all of these is not just a shared genre. I cannot classify them as simply “Fantasy Stories”. They’re reflections of their authors’ understanding of the real world. The layers of depth that they have and the feelings they evoke are what I strive to invoke in my work.”

How do you get into the zone/mind set to illustrate? What gets those creative juices flowing?

Marcella: “My husband got me hooked on Audio books. I never listen to anything new because it gets too distracting, but some of my favorites like the *Iron Druid Chronicles* or *Dresden Files* books that I know by heart go on from time to time. DVDs and music get into the rotation too sometimes, but again it can’t be anything that requires too much of my attention.

Does music inspire you? If so, what is the most potent music?

Marcella: “Yes, absolutely! It’s difficult for me to pin down any one genre that is my go to for inspiration. It really depends on the piece and my mood at the time. It could go from *Clair de Lune* to *Daft Punk* and back again. I find that I listen to almost everything. iTunes was a godsend for me, because if I had to buy full albums of everything I listen to, I’d be out of money and space in my house.”

Continued on following page →

Your illustration style could be classified as for “children’s literature” which has a very rich legacy going all the way back 1658 when the first illustrated children’s book was created. One of the reasons I offered you the cover is because you are a part of that legacy and because Gamera is a friend to children all over the world. Who better to do it! My question to you is: Did you choose this style or did the style choose you?

Marcella: “It was a bit of both. When I first started out, my goal was for high fantasy and darker fiction with artists like Jody A. Lee, Larry Elmore, Jeff Easley, and Brom being my inspiration. However, I often found myself sketching and playing around with more child themed motifs. I started getting quite a lot of positive responses to my doodling and children’s pieces, which started me pursuing it more seriously. To get an emotional response, be it fear, joy, laughter, or sorrow is one of the focal points of my work. The look on a viewer’s face after experiencing the emotion I was trying to evoke is like nothing I can describe. Seeing that reaction again and again on a myriad of faces reacting to my children’s illustrations solidified my need to develop the genre further in my work.”

Some artists such as Dr. Seuss are perfectly comfortable building on a singular style throughout the length of their career. The Gamera cover marks a slight shift in your style revealing a little darker side with a touch of sinister. Was this a enjoyable change or an awkward task?

Marcella: “I wouldn’t call it either. It was more like meeting an old friend after several years apart. As I’ve mentioned before, my first loves were high fantasy and dark fiction. My original career path was to be illustrating cover art for fantasy novels or role playing manuals. This project was very much like easing into an old comfy sweater. I might not get to wear it often, but it still fits like a glove and is warm and familiar.”

All illustrators continuously evolve over the course of their careers. How long has it taken you to get to this point and where do you want to be?

Marcella: “I would say that it has taken my entire life to get where I am now. I was lucky enough to know as a very young child exactly what I wanted to do with my life. Picking up my first crayon and scribbling just felt right. I’m not sure I’ll ever be able to answer the question of where I want to be, as every goal that I reach just reveals that next milestone over the horizon. But I think an overall theme of my career would be to create illustrations that connect with people on a personal level and that stand the test of time. There are those books out there that are passed from parent to child as favorites, and those stories are told to the next generation. Those are the stories and images that you keep coming back to again and again, and it’s that legacy that I’m always thinking of when I start work on a new piece or series.”

So now, let’s get onto your gallery. Tell us about the pieces you chose, and why you chose them?

Marcella: “I chose these pieces because they are a good representation of my work and reflect my style and subject matter. My inspiration has come from some of my favorite children’s literature, for example my piece...

“**The Magic Wand**” which was inspired by a wonderful children’s book called the Merlin Mystery by Jonathan Gunson.

“**A Mad Tea Party**” showcases my love of classic stories, depicting that classic scene from Alice in Wonderland.

Some of my works are strictly from my own mind, as in “**Little Wings**”, which has become a favorite of a lot of my peers and somewhat of a signature piece.

I have also included two pieces in a more serious vein with “**The Wrestler and the Spear Fisher**” which was published in *The Stories In Between* as a companion illustration to a story of the same name by Lawrence M. Schoen.

The other serious inclusion is my “**Sherlock Steampunk**” piece which pays homage to several stories of Sir Arthur Conan Doyle’s titular detective.”

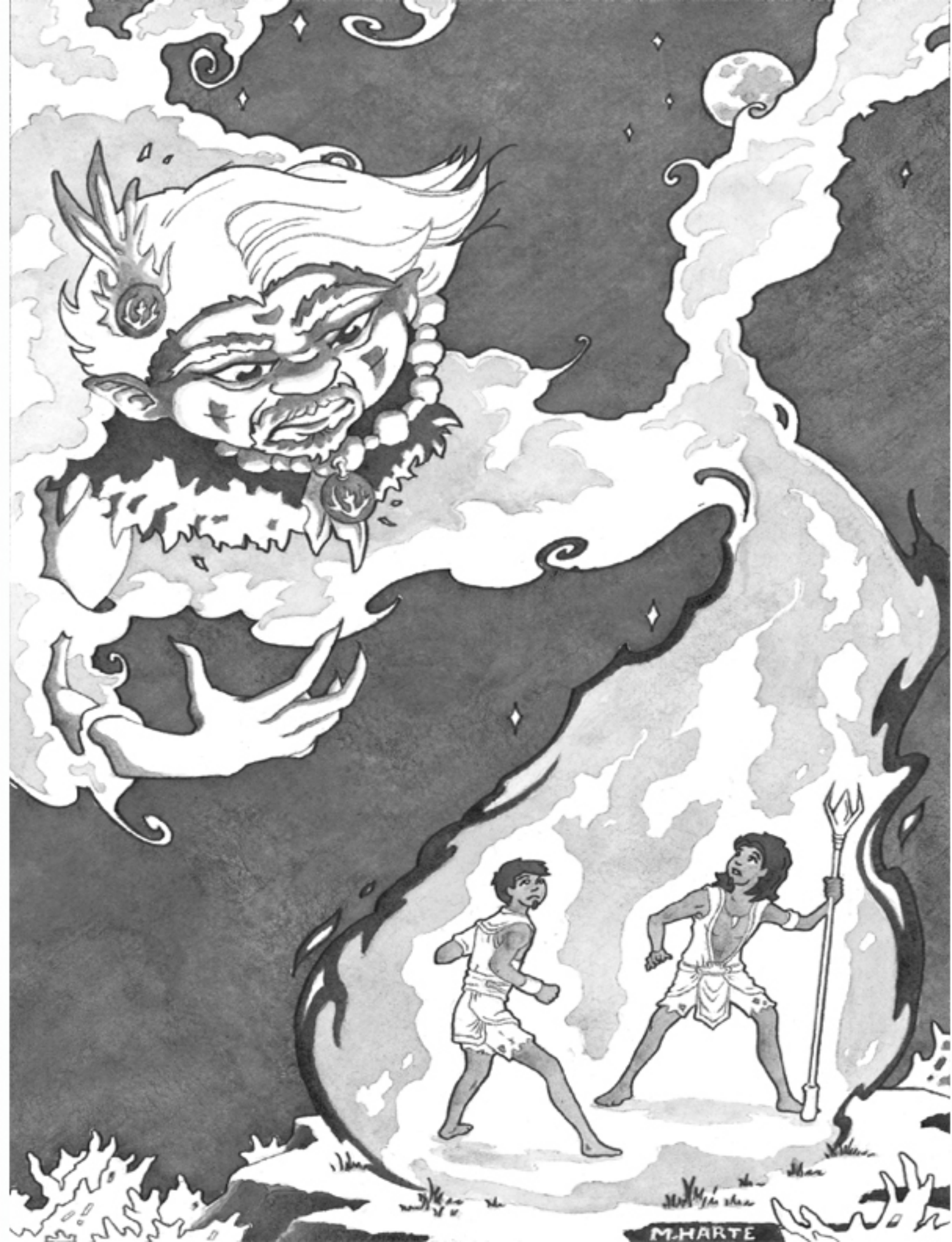
Interview w/ AOMR Cover Artist Marcella Harte continues after the gallery

















Who are your favorite and most influential illustrators?

Marcella: “There are so many amazing illustrators whose work has inspired me; I simply couldn’t possibly talk about all of them within the span of a single interview question. So, I’m going to list here some of those artists that have had a more personal impact on my work and significantly helped shape my aesthetic.

Norman Rockwell has had a very personal impact on me because he was introduced to me by my father when I was young enough to be reading the picture books I create today. His paintings showed me that an illustrator’s work could have as much impact on the art world as any other medium in the fine arts. Anyone who thinks differently should search out “The Problem We All Live With”.

I would be remiss if I did not include Sir John Tenniel, as his work in Lewis Carroll’s *Alice’s Adventures in Wonderland* and *Through the Looking Glass* are some of the most memorable and fantastic illustrations I have ever seen. To this day, his rendition of the Jabberwock is the only one that springs to mind. It’s menacing, creepy, and utterly perfect! I can’t imagine either of Carroll’s tales standing the test of time half as well without his images.

I wouldn’t be a classically trained illustrator without a mention of an inspiration from the golden age. Kay Nielsen’s art nouveau style of fairy tales is breath taking. I used to practice his color pieces from the collection of Scandinavian Fairy tales “East of the Sun and West of the Moon: Old Tales from the North”. His work on “Ave Maria” and “Night on Bald Mountain” from Disney’s “Fantasia” are also two of my favorite pieces of animation.

What illustrator’s list could be complete without Maurice Sendak! “Where the Wild Things Are” is THE children’s book that sets the high bar for all of us to reach. Many of my own monsters (including Gamera!) take a great deal of inspiration from his creations.

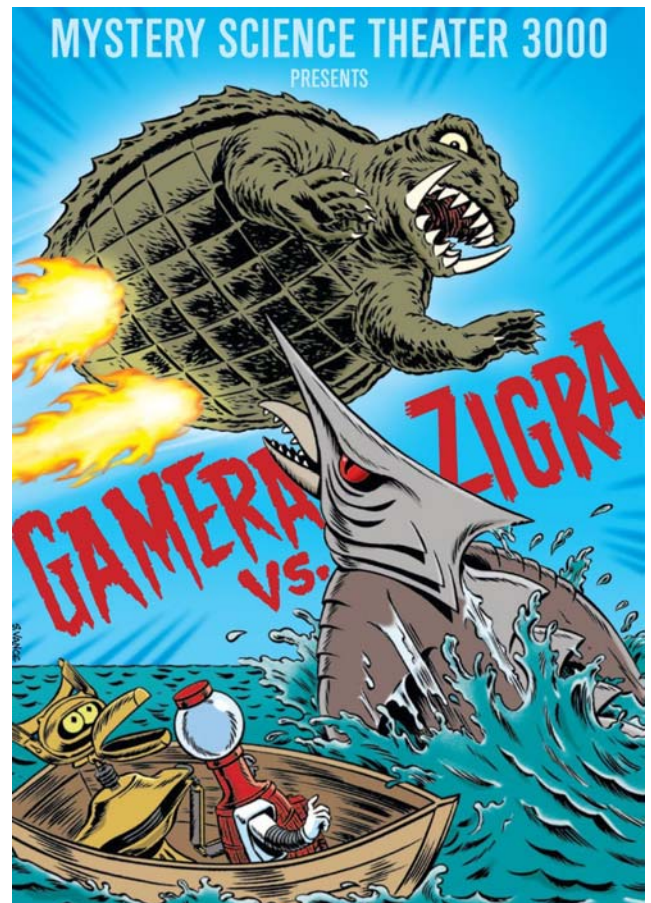
Chris Van Allsburg is, for me, the Rembrandt of children’s illustration. His use of strong contrasts and shape defining light is stunning. His use of perspective is brilliant. The depth of his dark fantastic themes appeals to me and influences my work greatly.

Last but certainly not least, in this woefully short list is Brian Froud. Working with the late great Jim Henson on “The Dark Crystal” and “Labyrinth” as an illustrator and concept designer, his work marries dark and light themes so seamlessly and beautifully that I kept falling in love with his work again and again.

[Continued on following page →](#)



The rollicking robots, Crow and Servo are seen in each cover adopting the identity of the protagonists in the films.



What are some of the highlights of your resume? Why do they stand out?

Marcella: “Well, the biggest thing that I have done so far would have to be my illustration of the ‘Wrestler and the Spear Fisher’ in Fantasis’s Publishing’s *The Stories In Between*. Working with Greg Schauer, W. H. Horner, and Lawrence M. Schoen was an absolutely awesome experience. I would say that this is a stand-out experience because it was my first published work and I had the privilege of being the very first interior illustration in the anthology, which was great.”

What projects are you currently working on and where can we find out about them?

Marcella: “Well, apart from my work with this awesome magazine, I do have a major project in the works with Cat & Mouse Press. Now, I can’t say much because we are still in the development process, but I can tell you that it will be a children’s book and that both my site, www.marcellaharte.com, as well as the Cat & Mouse Press’s site www.catandmousepress.com, will be posting updates as we get closer to launch in 2015. I wish I could say more, but it is, by far, the work that I am most proud of to date and the wait will be well worth it.”

Are you available for hire? If so, what kinds of commissions do you undertake? What are the requirements you need for accepting a commission, besides being paid?

Marcella: “I am definitely always looking to get to do more illustrating. I do prefer work that is intended for a larger audience, such as anthologies, magazines, books, etc. However, I am not averse to taking on projects for an individual, depending on the scope of the work, subject matter, and time frame. As I’ve already mentioned, I’m not age-restricted in the work that I do and would be comfortable with projects geared to any age range. The Genres that most interest me include Fantasy, Science Fiction, Mystery, Horror, Folk Tales, Fairy Tales, Steampunk, Urban Fantasy, and Classic Literature. My requirements for accepting commissions would be a letter of intent, send via email, including a detailed explanation of the project, target audience, timeframe for completion, and the number and size of the illustrations.”

Do you have any up-coming events or gallery shows where your work can be seen and is open to the public?

Marcella: “If only I had the time for presenting work that I already completed. The project that I am currently working on is taking up most of my time, so at the moment my website, as well as the *Stories in Between* and this website are the only places you can view my work. But to meet me in person be sure to look for me at the **All-Out Monster Revolt table at Galactic Con in Middletown, Delaware this March!**”

Any closing thoughts?

Marcella: “It’s been a blast working with you and the magazine. I’m very happy to have been a part of bringing *Gamera* to life for the cover. I hope that this is the first of many things I can do with you guys. I know it’s cliché, but I can’t help but leave with a favorite quote:

“Fantasy is hardly an escape from reality. It’s a way of understanding it.” – Lloyd Alexander” ■



From one of the earlier anthology comics, a disturbing panel depicting a scene from a distant planet where young *Gameri* are treated harshly by cowpunchers with pistols. Who knew!

フニックス

ガメラ VS 不死鳥

●小説
高橋二三

●イラスト
柳 柊二





10¢

STRANGE ADVENTURES

JULY
NO. 118

APPROVED
BY THE
COMICS
CODE



AUTHORITY

Featuring
**"THE
TURTLE-
MEN of
SPACE!"**



★2倍たのしめる少年雑誌!! ぐーんと大やく進★

少年キング

5月1日号



ワイド
特集
巨大ロボット
遊園地

超人気雑誌★
Sensational

大・中・小・立大

▼怪獣バトル



特別2大サービス

ジェットスピードくじ★絵あわせプレゼント

進級入学お祝い大懸賞・世界人気切手大懸賞

2大懸賞

17
1966

50
えん

大懸賞
「ボメラ別冊」
（4月20日ごろ到着）

日本テレビほかで大人気放映中
超人気雑誌★
Sensational



DESTROY ALL PLANETS



DVD
VIDEO



Release Date: March 20, 1968

Directed by: Noriyaki (K.) Yuasa

Produced by: Hidemasa Nagata
Masaichi Nagata

Written by: Fumi Takahashi

Special FX: Kazafumi Fuji
Yuso Kaneko

STARRING:

Kojiro Hongo
Toru Takatsuka
Carl Craig
Peter Williams
Carl Clay
Michiko Yaegaki
Mari Atsumi

Music by: Kenjiro Hirose

Cinematography: Akira Kitazaki

Editing by: Shoji Sekiguchi

Distributed by: Daiei, AIP-TV

Running time: 75 mins

Language: Japanese / English



GAMERA VERSUS SPACE MONSTER VIRAS

SYNOPSIS:

A multi-spherical spaceship arrives out of interstellar space looking for the Earth. Their plan is to conquer and colonize the planet, because it is the only planet similar to their own. However, while the spaceship is poised to attack from orbit, Gamera appears. Startled, they use laser beams and flame retardant gas on Gamera. These tactics are useless against Gamera who destroys the spaceship, but not before they call for reinforcements.

Meanwhile, a new mini-submarine is being tested by the Boy Scouts. While underwater, the two boys Jim and Maso who are piloting the miniature submarine encounter Gamera. However, above them, in orbit, spaceship number 2 arrives and traps Gamera and the mini-sub in a suspension bubble. Unable to free himself, he remains trapped after he rescues the boys.

* The Virans having temporarily trapped Gamera probe his subconscious to find out all about him. They review past battles in great detail and determine his chief weakness is his affection for Earth children.

When the suspension bubble wears off Gamera erupts out of the sea and goes after the spaceship that is in full view of the Scout Troop. The spaceship captures the exuberant Jim and Maso as they race along the beach after Gamera. The aliens threaten to kill the children if Gamera does not obey them.

Inside the spaceship, the boys wander around exploring while the aliens go about their preparations for world domination. Jim and Maso learn about how the spaceship operates, but when they encounter a small Viras in a cage, they are soon re-captured and restrained.

* Meanwhile, the aliens perfect their brain 'controller' machine, attach it to Gamera, and tell him to destroy the hydro-dam, power plant, and Tokyo.

A military conference is held to discuss counter measures but there appear to be only two choices: surrender or sacrifice the children. The United Nations is given the responsibility of deciding. They decide to surrender. This galvanizes the boys into tampering with the spaceship controls in hope of deactivating Gamera's brain machine. The boys escape the ship and the aliens command that Gamera kill them but Gamera attacks the ship instead.

With their ship destroyed, the head controller (small Viras) implements the last resort. He absorbs all of the crew and transforms into the giant monster Viras. Giant Monsters Viras and Gamera battle on the beach as Jim and Maso watch from a safe distance. The battle rages on the land, in the sea, and in the sky. Just then, in a particular brutal turn. Viras impales Gamera several times through the abdomen with his spearhead. However, just when you think Gamera is defeated, events take a surprising turn. With the use of several clever tactics, Gamera triumphs over Viras and sends him to his watery demise.

* It is here they use copious amounts of archived footage in the guise of observing Gamera's memories. They use a quick excerpt from the emergence scene from 'The Giant Monster Gamera'. The fight scenes from 'Gamera vs. Barugon' and 'Gamera vs. Gaos' are used, as well as other smaller scenes. It is a tedious and prolonged segment of the movie for modern fans. Perhaps it was somewhat exciting to see these scenes again as they were not so readily available as they are today. No movie in the series would use this much archived footage until 'Gamera Super Monster.'

I was always under the delusion that there were two Gyaos in the original movie. At first, I thought I was superimposing Gyaos with Rodan because of their startling similarities. However, I traced it back to this movie as they show Gamera destroying one Gyaos, which is followed by an out of context scene from the same movie where Gyaos is trying to eat a small boy until Gamera saves him.



Genus: Extragalactic Asteroidea Hexapod

Class: Intergalactic Monster

Occupation: Conquering and Kidnapping

Affiliations: Unknown

Height: 96 meters **Weight:** 120 tons

Viras is a funny jumble of several known animals on earth but not like any of them. He is a kaiju with a body sort of like an octopus, head kind of like a nautilus, and the face of a parrot. While his tentacles are strong and agile, there is limited range of motion in the mantle. However, by opening and closing his deviated mantle underwater Viras can create thrust.

The mantle however limited—composed of very strong bone much like the outermost shell of a nautilus—can penetrate harder elements.

The most alarming ability Viras possesses is the act of mitosis, the absorption and distribution of genetic information much like that of a replicating virus or germs where cells continually divide creating unrestrained growth.

However, Viras' growth depends on how much additional genetic material he receives, doubling in size for every duplicate collection of DNA— $1=2=4=8=16=32$ and so on.

It is also quite possible Viras is a plant from another planet and he does not react to the genetic information but to the nutrient, which induces continued growth until it becomes exhausted and detrimental to his health.

TRAITS

- Viras has shifty little eyes and by just looking at him you can tell he is up to no good.
- He can shuffle along but sometimes uses his long, heavy head like a lawn dart to fling himself through the air. Mainly, he just stands in place waving his arms in the air like he just doesn't care.
- Viras looks like a Virasian, which just happens to have the appearance of a squid, octopus, and parrot.
- Atop his head is a sharp point that he can open up and use as more tentacles.....because he is a squid?

POWERS ABILITIES

- He has very potent grab ability. This is evident because he is mainly tentacles. The partial flexibility of his divided mantle gives him limited bonus grab ability.
- The tentacles on his head can form a VERY sharp point. This point is potent enough that it can pierce rocks. It also can go through Gamera's underbelly. This is very brutal.
- He also has mind control abilities, but this is only a minor case. He needs an amplifier attached to Gamera in order to control him. That does not mean he cannot hone this ability.
- Viras' size seems to be regulated by how much of his kind he can absorb. It is safe to assume that he has no max height simply because he can just absorb more of his kind.
- He has superior intelligence over other kaiju because he is an advanced alien life form with the ability to change size.

HOBBIES

- Cruising around in space looking for planets to replace his own. You know, normal world conquering alien overlord type stuff.
- Mind control.
- Conquering and kidnapping, but since he is inept at both that is why they are only hobbies.
- Cage Dancing
- He loves practical jokes like knocking off hats and coming up behind you unawares.

ATTACK OF THE MONSTERS



DVD
VIDEO



Release Date: March 21, 1969

Directed by: Noriyaki (K.) Yuasa

Produced by: Masaichi Nagata

Written by: Fumi Takahashi

Special FX: Kazafumi Fuji

STARRING:

Nobuhiro Akiyama
Christopher Murphy
Miyuki Akiyama
Yuko Hamada
Eiji Funakoshi
Kon Omura

Music by: Kenjiro Hirose
Shunsuke Kikuchi

Cinematography: Akira Kitazaki

Editing by: Eli Haviv

Distributed by: Daiei, AIP-TV

Running time: 88 mins

Country: Japan

Language: Japanese / English



GAMERA VERSUS GIANT EVIL BEAST GUIRON

SYNOPSIS

At a press conference at a science institute a discussion is underway regarding strange and complex signals that may or may not be coming from outer space. Similar transmissions have been received all around the world.

Later that night while looking through their telescope at the moon, Akio and Thomas see an unidentified flying object land nearby. The next morning they go to investigate and find a spaceship in a local by quarry.

They decide to board it and look around. The ship takes off with the two boys inside and heads out into space, but before their journey even begins asteroids threaten to destroy the ship. Gamera appears and destroys the asteroid then accompanies them part of the way to their destination. When they land, they are on the alien planet TERRA, which is located in earth's orbit but on the opposite side of the sun.

Meanwhile, back on earth the boy's absence is slowly being noticed. Timoko, their little sister, tells everyone that they were carried away on a space ship, but no one believes her. The authorities search for the boys in the area where Timoko says the space ship landed but do not find them. However, when Condo, the local constable, reports the missing boys and what Timoko says happened, reporters come out in droves.

While exploring the new landscape Akio and Thomas are frightened by a battle between outer galaxy Gyaos and Guiron. Looking for a safe place to hide, they find a network of buildings. Soon they encounter two Terran women, Barbella and Flobella who explain their problems with monsters and climate.

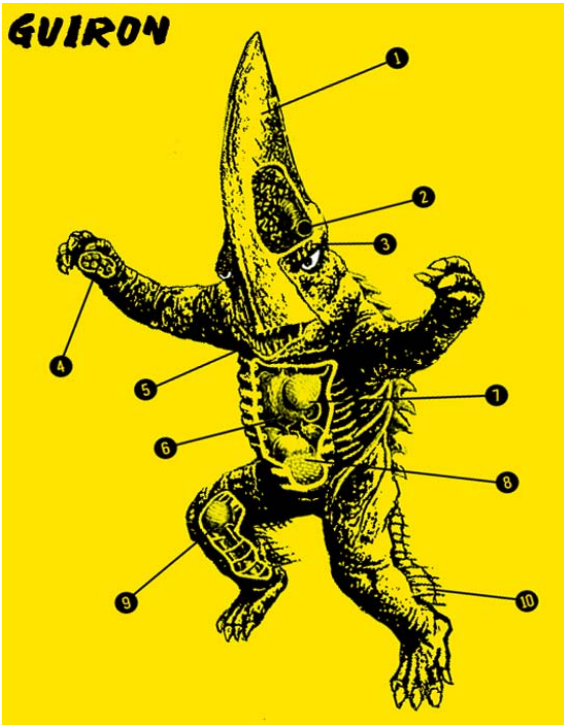
Strange things begin to happen to Akio and Thomas before they find out what Barbella's and Flobella's real plans for them are and what they intend to do when they get to earth. Gamera soon locates them. He comes to their rescue, but has to do battle with Guiron first!

In the first battle, Gamera is terribly sliced and diced and left for dead at the bottom of an alien lake. The boys try to escape on their own but a rampaging Guiron stops them. The battle between Guiron and Gamera destroyed the Terran Base. The alien women try to flee to earth without the boys, but Guiron destroys their ship with his blade like cranium.

Akio and Thomas call on Gamera for assistance, but before Gamera can fully regain his wits and return to the battle. Guiron dives into the lake after him, ramming him with his cranial blade. During the battle, the boys are frantically working all of the ship's controls. Guiron's secret underground layer opens up and Guiron falls inside but he quickly bursts out in a hail of debris to finish fighting Gamera.

In the second and final frightful battle, Gamera uses some fancy aikido and acrobatic skills to gain the upper hand. This time, Gamera easily bests Guiron by rocketing him up into the air, then driving him head first into the ground. Gamera then transports the boys safely across space and back to Earth and their families in a media fanfare.

GUIRON



Genus: Laminas Capite Zygolophodon Maguma

Class: Intergalactic Kaiju Gladiator

Occupation: Sentinel

Affiliations: Women of Terra

Height: 86 meters

Weight: 110 tons

Giron makes an audible rasping noise in which he draws in enough air to fill his additional cranial lung sacks. These lung sacks expand and force out the boney barbed projectiles located in his temples. There is a clear mucus type material attached to the barbs and if the material is unbroken it acts like a bungee cord snapping back the barbs.

When Giron is frightened, extra air sacks located along his spine fill with spinal fluid and snap the dorsal tines with such force they shoot upward.

The reddish orange external ribs located on along his back are a thickened bone structure to support his large and heavy head. A head that is almost as long as his body.

Giron's head, which is shaped like the famed Ginsu knife, can slice through water, rock, metal, and hardened mutant turtle shell. It is fashioned from bone and is part of his skull. This bone blade from the head to the tip is coated with silver and copper (which makes it a reflective surface) as a result of Giron's living underground.

TRAITS

- Giron has a MASSIVE butcher blade growing out of his forehead.
- He is a massive shark, dog, and kitchen knife combination.
- He has shurikens on both sides of his blade.
- Laughing at his enemies as he defeats them....he really is an annoying winner. He not only digs the "knife" in deep, he really knows how to twist the blade.
- He digs those Terran chicks, man. They call him and he comes running. They try to leave without him and he cripples them. Yeah, it's a messed up relationship.
- It has not been proven but Giron might also like to eat the brains of his victims. After all, he did cut off Space Gyaos' head. Why would you do that if you weren't going to eat its brains? Just saying... think about it.

POWERS ABILITIES

- Giron has the ability to launch shurikens from both sides of the massive blade that grows from his forehead. There seems to be some form of telekinesis involved, simply because they come back to him, even after they become lodged in Gamera's flesh.
- He has a super reflective surface on the blade. This was used to bounce Space Gyaos's laser back at him, cutting off his foot.....something about Gyaos and not having a leg to stand on.
- The blade, yes that massive blade. This blade is sharp enough to cut through Gamera's shell; it's brutal.

HOBBIES

- Playing darts.
- Serves part time as a butcher for the local steak and sushi shop. He specializes in turtle.
- Fight Club – place those bets, open the doors, and watch him go! Not even Lionheart could stop this battle beast!
- He's a bully
- Head Banging?

GAMERA vs. MONSTER X





Release Date: March 21, 1970

Directed by: Noriyaki (K.) Yuasa

Produced by: Hidemasa Nagata
Masaichi Nagata

Written by: Fumi Takahashi

Special FX: Kazafumi Fuji

STARRING:

Tsutomu Takakuwa
Kelly Varis
Katherine Murphy
Kon Omura
Ryô Hayami
Junko Yashiro

Music by: Shunsuke Kikuchi
Kenjiro Hirose

Cinematography: Akira Kitazaki

Editing by: Eli Haviv

Distributed by: Daiei, AIP-TV

Running time: 83 mins

Country: Japan

Language: Japanese / English



GAMERA VERSUS GIANT DEMON BEAST JIGER

SYNOPSIS

With the 1970 World Expo preparing for its March opening, everyone is abuzz with activity. The Expo Committee seeks to display a massive tiki totem called the "Devils Whistle" that has been buried in the ground on Wester Island since ancient times. An archaeologist assigned to the Expo has been preparing the exhibit for its arrival. However, a local tribal leader, frightened to the point of hysteria, opposes its removal because of the ancient curse surrounding the totem. The team disregards the warnings and prepares to carry it away, Gamera arrives to stop them. Their stubbornness vexes Gamera as they shoot at him with their puny weapons. Then a volcano erupts and Gamera instinctively goes off to replenish himself with the fires at its molten core.

Free of immediate opposition, they begin transporting the massive totem to the ship. While in transit a mysterious and weird howling is heard, but no one knows where it is coming from. As the cargo ship sets off back to Japan, a terrible storm erupts back on Wester Island. Wind, thunder, and lightning mark the sky. The mountain floor crumbles and the fearsome beast Jiger crawls out of the rubble. Gamera, still feeding in the fiery volcano, returns to confront Jiger. The two brawl among the monoliths where Gamera dominates the battle. Then Jiger rallies by firing crippling bone spears into Gamera joints and makes her escape across the ocean.

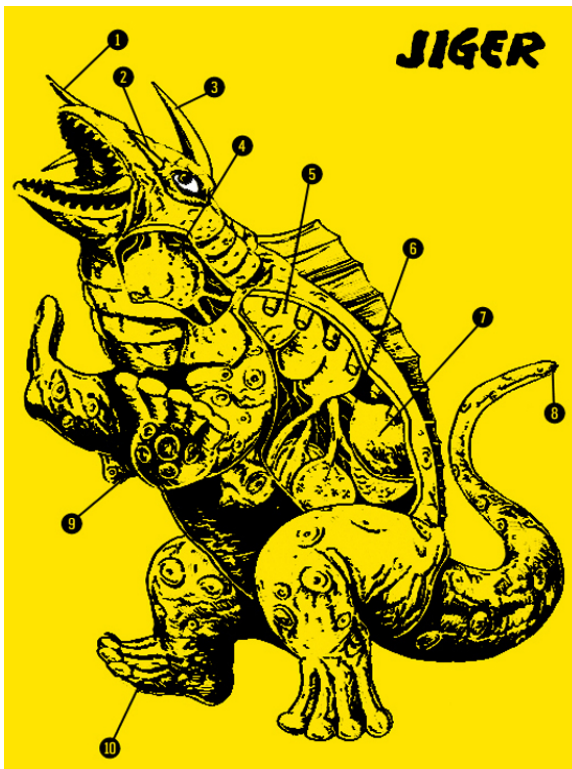
Back in Japan, the cargo ship arrives in port with the totem. However, Jiger has been after the ship since it left the island. Every crewmember that has touched the totem has become strangely ill. The crew on shore believe they can't be affected and begin moving the totem onto the dock, but they start dropping like flies. Meanwhile, ship after ship is destroyed by Jiger as she gets closer to the seaport. Once on land, Jiger decimates the sea town as she searches for the totem. The military arrives with a battalion of tanks and a squadron of jet fighters, but just when it seems they have halted Jiger's progress, she unleashes a deadly heat ray that wipes out every thing.

Jiger continues to rampage through the city until Gamera arrives and they clash. Gamera bests Jiger once, but Jiger uses his barbed tail and stabs Gamera in the shoulder. The wound is not severe but something is plaguing Gamera from within. Gamera makes a valiant effort to withdraw to the safety of the water, but collapses at the waters edge paralyzed and quite possibly dead, all color drained from his body.

All parties involved, along with the military, gather for a conference to discuss counter measures. Soon the scientists realize the totem emits a subsonic sound that pacifies Jiger. However, as soon as they learn this Jiger gets hold of the totem and hurls it into the ocean. They realize they cannot defeat Jiger on their own and decide to examine Gamera to see if they can help him recover. They x-ray Gamera, examine the findings, and determine he is infected with parasites. In order to examine Gamera's innards further they use the mini-sub designed for the Expo to enter Gamera's body and explore.

Once inside they find an aggressive baby Jiger. When they try to escape, Jiger corners them and spews a sticky white substance at them. The fluid ruins their communicator phone and creates a terrible static noise that kills the baby. Through this ordeal, they realize that specific sound frequencies cause different reactions in Jiger. They mount a duel operation, subdue Jiger with low frequency sound waves, and resuscitate Gamera with seven million kilowatts of electricity.

When Gamera is revived, he immediately engages Jiger in battle. Jiger uses her heat ray to burn Gamera's shell black, but Gamera retrieves the totem and uses it to destroy Jiger, then returns the totem and Jiger's carcass to Wester Island.



Genus: Pneumatic Modo-Ceratopsian Gigantus

Class: Malicious Kaiju **Affiliations:** Barugon

Occupation: Demolition Expert

Height: 40 meters **Weight:** 200 tons

Jiger is presumably a female kaiju with hard, craggy features and many horns, which gives her a very brutal appearance. Her bony exterior serves to protect, for the most part, her enormous lung sacks, as well as other minor organs. Her massive lungs, which take up about one fourth of her body cavity, are powerful enough to propel and retract small items such as rocks and large totems. With one abrupt intake of air she creates a vacuum channeled through all four of her massive paws.

With a swift controlled snort, these large air bladders can fire bone spears (calcium deposits) out of her horned nasal cavities. She can also direct blast of air through any of her paws (to achieve a momentary hover or an assisted distant leap). Air expelled through her gills can propel her like a motor boat across water.

The hypothesis behind her “super ultraviolet” heat ray is that it is not heat or light but potent regurgitated stomach acids that take on a golden hue when refracted by sunlight.

Last is Jiger’s inseminating caudal spike in the tip of her tail. This is how she introduces larvae into a host’s body... like a botfly.

TRAITS

- She has several barbs coming out of her body, including a “stinger” type barb that can retract in and out from her tail.
- She has the ability to fly...to a degree. We never seen her travel like Gamera or even Gyaos. It seems to be more of an assisted jump.
- She is one mean sucker. She does not just shoot bone spurs into you. She shoots them into the most painful places she can. Ouch!
- She is a blowhard, full of hot air.

POWERS

- She has a barb that comes out of her tail that she can use to impregnate her enemies. Once she has done this, her offspring will grow inside the victim. The offspring will eat their way out growing larger and larger until they escape. This is not only extremely painful, but causes victims to shut down until they can be cleared of the “infection.”
- She has some sort of attraction ability, derived from suction or magnetism. She can attract rocks, totems, and turtles.
- She also has a yellow ray that can cause massive amounts of damage, similar to Barugon’s rainbow ray. This ray is said to be able to “destroy all molecular structures”...that’s pretty much everything....ever

WEAKNESS

- Low frequency sounds. The lower the sound waves the more devastating they are to her.
- The totem! As long as it exists, she is bound to it, trapped in her underground bunker with her midnight cocktails and Martin Denny on the HI-FI.
- High Frequency sounds. The higher the sound waves the more agitating they are to her.

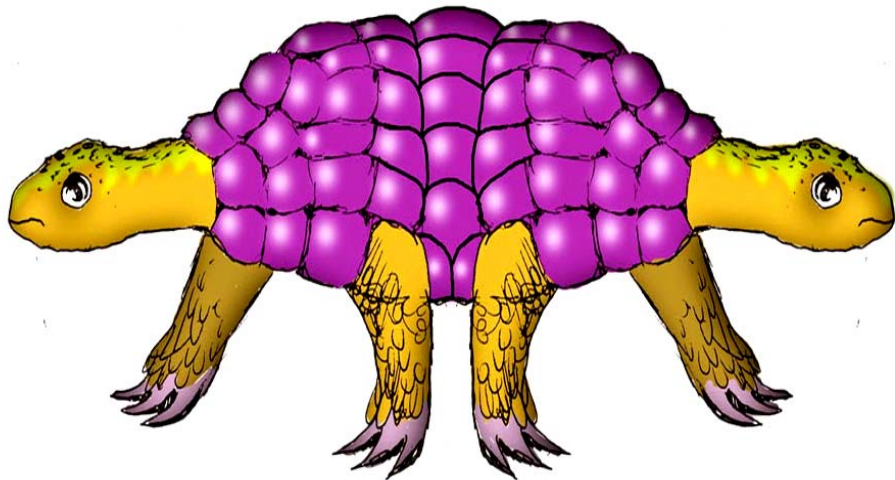
HOBBIES

- This gal really is kind of boring. All she wants to do is impregnate monsters. I guess she has a hard time on the first date...
- She also seems to own her own acupuncture business. Something tells me that she will at least have a HAPPY ENDING.

Cybergecko Kaiju Gallery

Created by Alex Strang

DOUBLE STRANGE BEAST KAIZER TORTISH



ORIGIN:

A massive beast that appears in times when there are extreme cases of 'strange luck.' When Kaizer Tortish arrives, it magnifies the strange luck into a worldwide phenomenon and everyone that accepts the new reality grows a purple shell on their backs. The creature then works its way into everyone's daily lives like a societal parasite. It can be repelled back into space if it meets anyone with extreme good luck or extreme bad luck.

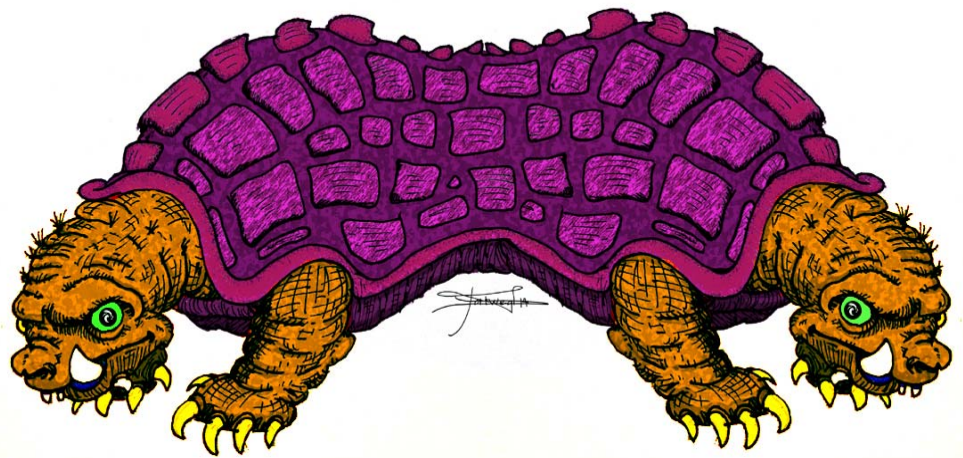
ABILITIES: *Double Waddle:* moving forward and backward as it walks, with each side trying to move independently. *Gravity Shell:* attracts long-range attacks to its shell and nullifies them. *Strange Room:* as it gains power Kaizer Tortish is able to create a trans-dimensional room inside its shell in which it can hide.

Strange Luck - [ME *estrango lucke*, prob. bhlendh-fortunas < ODu * *extraneus gilukki* (> Ger *stranglück*, mixed fortunes, good/bad luck): basic sense "mixed, taken as is," hence, "what occurs, what is balanced but ill-fitting, unlucky lucky tandem occurrence"]
1. * Strange Luck i.e. when good and bad luck mix to result in the strange variety.

IRONY IRON TORTISH (Var. IV)

The *Kaizer Tortish* was attracted to the Planet of A Thousand Moons, where intense gravitational fields caused the world to be constantly controlled by *Chaos Luck. Tortish II immersed itself in this powerful energy and increased the Chaos Luck even more until the structure of the planet itself was threatened. Massive earthquakes opened the planet's crust and revealed a strange new element known as *Irony Iron*, a metal so powerful it was responsible for generating the Chaos Luck in the first place. The Irony Iron formed into a new creature in the image of Tortish IV or Irony Iron Tortish.

Irony Iron Tortish is a grumpy kaiju with a massive Iron Shell. After the original Tortish left the Planet of A Thousand Moons, Irony Iron Tortish remained to rule over the world.



ABILITIES:

Double Crawl: crawls backward and forward as it walks, with each side trying to move independently. *Irony Shell:* Radiates Chaos Luck and repels attacks. *Serendipity Breath:* emits grey gas from mouth that causes unbelievable coincidences.

**Chaos Luck* is *Strange Luck* under the influence of irony iron and instead of finding its natural balance as Strange Luck does. The opposing forces of good luck and bad luck are now unstable and constantly changing polarities. What was good luck is now bad luck, and what was once bad luck is now good luck.

MYSTERIOUS TRAVELER



WEE'L TURTLE

Welcomes you to... **DUNSEITH**

GATEWAY TO...
the **TURTLE MOUNTAINS**
& INTERNATIONAL PEACE GARDEN

SOUVENIRS & POST CARDS at THRIFTY BARN

MOORE
MARCH

MYSTERIOUS TRAVELER

Tommy The Turtle
BOISSEVAIN
Manitoba, Canada



In the shadow of *Turtle Mountain* there is a utopian society of sorts and one might say it has just a hint of Atlantean sensibilities. The place is *Boissevain* in the *Morton Municipality* near *Manitoba, Canada* and they pride themselves on their low crime, low taxes, quiet neighborhoods, fresh clean air, and little or no commute to work. Sometimes referred to as the ‘*Garden of Manitoba*’ the town takes the title very seriously as citizens and business adorn their fair town with hanging flower pots and don’t rest until they’ve reconstituted vacant lots in communal gardens. The result has turned *Boissevain* into a veritable bounty of sights and smells of garden delights. All this is intermingled with art, museums, murals, and community events.

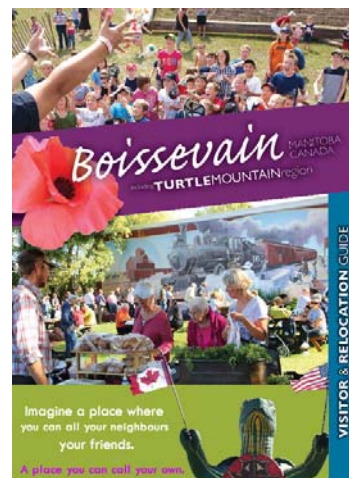
This choice area is surrounded by the *International Peace Gardens*, *Turtle Mountain Provincial Garden*, and *White Lake* and its *Avian Sanctuary*. However, I am not here to sell you plots, lots, or stocks in *Boissevain* as wonderful as it all sounds. I am here to talk about turtles, giant turtles, turtles so big they have their own zip code.

Turtle Mountain, where it all began, sits 2000 feet (600m) above sea level but only 350 feet (110m) above the surrounding landscape. Its plateau is shared by both the United States (North Dakota) and Canada (Manitoba). Turtle Mountain is brimming with a deciduous forest full of Ash, Aspen, Maple, Elm, Birch, Oak, and Poplar trees, as well as Chokeberry, Nannyberry, Saskatoon Berry, Pinchberry, and Highbush Cranberry bushes. There is a variety of wildlife from Moose to Mink, and from Grebes to Loons, and of course its indigenous population of brilliantly painted turtles.

Boissevain was originally named *Cherry Creek*, until the Dutch banker and financier *Adolphe Boissevain* came to town with aspirations of building the Trans Canadian Pacific Railroad which would bring the world to Cherry Creek’s doorstep. In his honor, for the great service and opportunities he brought to Cherry Creek, the town was re-named after him. It was a time of celebration and the town of *Boissevain* has been celebrating ever since. While around the world, parties and marathons are being planned for Gamera’s 50th birthday in 2015, *Boissevain*’s own giant terrapin just celebrated his 40th birthday this past July to grand fanfare.

Yes, like the Atlanteans, *Boissevain* also built a giant turtle! In 1972, almost a hundred years after *Boissevain* began building their little piece heaven. The *Boissevain* community put on the first annual *Turtle Derby* for local turtle owners to race their trail blazing terrapins to splendid excitement...

Now, I should mention that turtle racing did not originate in *Boissevain*, it actually originated in the Caribbean. It found its way to America at the turn of the last century when the first Turtle Race was heralded as “The Strangest Race Ever Run.”



Tommy the Turtle (continues next page)

MYSTERIOUS TRAVELER

However, it proved to be quite popular and various turtle races began popping up all across the country. Races featured all manners of turtles from small water turtles to giant tortoises with juvenile jockeys. The racetracks varied from race to race as well, some were linear, some circular.



"Tommy the Turtle", a 28-foot (8.5 m) tall, 10,000-pound (4,500 kg) statue of a western painted turtle, in Boissevain, Manitoba, celebrates the Canadian Turtle Derby.

OFFICIAL PHOTOGRAPHS OF TOMMY'S PLACEMENT
<http://www.boissevain.ca>

In the 1950s, Ambrose Groh patented an official Turtle Race Track which was circular track with a central starting point for all testudinal competitors who then would race away in all directions.

Year after year, the Turtle Derby became increasingly popular and soon swelled from the 83 original competitors in 1972 to a staggering 447 competitors in just under ten years. Soon after the Turtle Derby began it became clear to the *Boissevainians* that they had an attractive event on their hands. They needed an ambassador of the sport and a mascot of *Boissevain* to greet the tourists from around the world that came to visit, enjoy and participate in the derby. Subsequently, early in 1974, several members of the *Boissevain Lions Club* and the managers of Turtle Derby helped amass the money to create such an ambassador.

It was a spectacular occasion when Tommy arrived. In a convoy of cars and fire trucks driven by his benefactors, Tommy the Turtle, the ambassador and mascot of turtle racing in North America, rode into town humbly on the back of a flat bed truck. Tommy was soon inaugurated into his new open-air office space at the corner of Mountain Street and Highway 10. Majestic, Tommy the Turtle watches over *Boissevain* like the King of Turtle Mountain from 50 feet above on his 22-foot high perch. Tommy is a western painted turtle nearly 30 feet tall and weighs in at a whopping 10,000 pounds. However, Tommy is so much more than the fiberglass and resin that makes up his outer core. He is, of course, *Boissevain's* mascot but also the town's international representative and its biggest fan. Tommy has since endeared himself to *Boissevain's* community and become a permanent and important cultural figure in the town's historical landscape.

However, Tommy doesn't just get by on his looks alone, nope. He is quite the orator, well at least for a 30 foot fiberglass turtle. When Tommy was commissioned it was not easy task to find a company capable of fulfilling the order. Tommy was to talk, not much, just one English phrase, but that was a difficult task in 1974. The chamber of commerce contracted with one company but the deal fell through. The *Boissevain* residents held their breath in uneasiness until a more experienced company was employed. Barone Sculptures of Winnipeg had prior experience with larger than life statue fabrication. Barone's had created Gimli's Viking, Flin Flon's Founder, and the White Horse of White Horse Plains, and now they took up the challenge of creating the perfect Tommy the Turtle!

I mentioned earlier that the members of the *Boissevain Lions Club* helped pay for Tommy's creation. That accomplishment did not happen as easily. Five men, Wayne Pringle, Harry George, and Jack Houston (of the *Boissevain Lions Club*) along with George A. Dyck and Robert Warnez, residents in the *Boissevain* community, showed great confidence and loyalty by taking a financial risk and co-signing the loan used in financing Tommy's construction.

Proceeds from annual *The Turtle Derby Festivals* accumulated enough to pay off the loan. Tommy was soon enfranchised when the cleared deed was placed in Tommy's right shoulder, where it is believed to still be located today.



Tommy the Turtle celebrated his official birthday on July 16, 2014, but it was somewhat of a bittersweet commemoration. While the annual festival is still a booming success, the community ended their Turtle Derbies in 2001. It is not stated why they canceled the derbies, perhaps the sport had become too exploitive or started to attract the wrong elements; it's hard to say.

That's generally how it goes when the public is invited. It's all fun and games until someone starts betting on it, fixing the races, or mistreating turtles. The once friendly contest between turtle lovers is soon trampled on by the 'outside' competitive spirit.

However, the impeccable “Tommy Turtle” still warmly greets visitors to the resplendent *Boissevain* community to this day. 😊

www.boissevain.ca

Must be 21 years old to consume alcohol



Please drink responsibly

INDONESIA

Have you ever thought what Gamera might look like if he was a Transformer? Even if you didn't, now you can find out!



Photo by Gina Sanderson / Steampunk Tendencies

Indonesian Artist, Ono Gaf has turned Gamera into the most spectacular steampunk turtle transformer you ever saw! The crest of the domed shell is about 9 feet tall and made completely out of car parts, tools, bike parts, instruments, chains, springs, tractor parts, shocks, blocks, gears, and the guts of anything industrial he can find in refuse piles.



Photo by Gina Sanderson / Steampunk Tendencies

Sumarsono, otherwise known as Ono Gaf, is a found objects artist specializing in works of welded metal. Inspired by steel fragments and foreign culture, Ono has been building metallic masterpieces for more than 40 years. The Malang Arts Council recently awarded Ono a Lifetime Achievement Award for enriching the erudite city of Malang that Ono Gaf calls home. This titanic turtle is just one of his most recent constructions for a gallery exhibition. If this was a transformer, it would be a Gameraxel and he would be part of Optimus Prime's Maximal team, no doubt. ■

MYSTERIOUS TRAVELER AUSTRALIA



In 2014, for the month of August, Sydney Harbor had a resident behemoth, "Alphie", a 16 feet (5m) tall, 49 feet (15m) long inflatable sea turtle. Alphie was created by abstract expressionist artist, BJ Price for his month long art exhibition at the Sydney Aquarium. It was a particularly exciting exhibition, one that was specially adapted for the show at the aquarium. Many of the artworks were submerged in the various underwater habitats where visitors to the aquarium were able view the work but also observe the resident sea life as they contemplated and interacted with the art.

BJ Price derives much of his inspiration from the Great Barrier Reef with its intricate and complex architectural patterns that are naturally formed in the coral ridges. His work highlights the fluid lines, the colorful mottling and geometric shapes that are found in nature. Price recognizes these elements as nature's voice and sets about translating them into isolated narratives. So that through the human eye we may glean some understanding of the importance of nature, life, and the symbiotic relationship we have with it.

Alphie, a nickname for the title "Alpha Turtle" was towed through Sydney Harbor in resplendent fashion. Alphie is adorned with one of BJ Price's signature intertwining monochromatic designs inspired by brain coral. It was a larger than life request to preserve not only the awe-inspiring and important Barrier Reefs but also the oceans vibrant community. Alphie spent the month floating around the inner harbor to delighted visitors of not only the Sydney Aquarium but the Botanical Gardens, The Sydney Opera House and the Sydney Harbor Bridge. 🐢

MYSTERIOUS TRAVELER NORTH DAKOTA



If you had a thrift store, what kinds of things might you do to attract shoppers? For us metropolitan folks we don't have to worry about attracting them because there are hundreds of potential shoppers already wandering around out front. What we need to do is entice them to come in out of the cold and have a look around....

However, in Dunseith, North Dakota, where the postman always rings twice, everything you do is an adventure. So when you own Dale's Thrifty Barn you really need to make a bold statement. While the fact that the Thrifty Barn complex has within it a gas station, café, and motel is quite the novelty. It's still a throw back to the fifties when "convenient" meant something completely different and was a hard sell for the go-go generations.

Well, in 1982 George Gottbreht, owner of Dale's Thrifty Barn, made not only a bold statement, he made a big one. Since Dunseith is located in the majestic Turtle Mountains, not far from Boissevain, in fact, it was quite natural for Gottbreht to build a giant turtle. If you build it, they will come. He did and they came. Folks from all across the mid-west and continental United States have come to see the world's largest man-made turtle!

W'eel, the massive turtle sculpture, is 18 feet high, 40 feet long and made out of 2000 tire rims. The rims were painted and firmly welded together so not even the mightiest winds could blow them over. The head alone weights more than a ton, but there is one more trick in this old turtle. If you are brave and strong, you can make W'eel bob his head in acknowledgment of your prowess. Then again, you could just eat at the café and sleep over night in the motel waiting for a strong wind to make W'eel look your way. 🐢

カメラ対

カラー作品

製作・永田秀雅／監督・湯浅憲明



堀部・上原 博
堀部・上原 博

城上出守是

深海怪獸

怪兽

シクシ

盤桓服にやってきたシクラ？
オッ子の声援で迎え撃つカメラマン
涙海で、世紀の大激突？

作詞：水田力雄
作曲：成瀬寛次郎
歌：大塚光る台詞
グイニチ勝丸担任

夏中喜井九三
木原多上段夏
大大吾
登健小吾郎健

八景映子
吉田義治
佐伯山
藤原伯山
上原伯山

城上出ずる
ノミヤノミヤ
アノミヤノミヤ
平城ミヤノミヤ



Release Date: July 17, 1971

Directed by: Noriyaki (K.) Yuasa

Produced by: Yoshihiko Manabe
Hidemasa Nagata

Written by: Fumi Takahashi

Special FX: Kazafumi Fuji
Yuso Kaneko

STARRING:

Koji Fujiyama
Daigo Inoue
Mikko Tsubouchi
Isamu Saeki
Reiko Kasahara
Daihachi Kita
Goroo Kudan
Shin Minatsu

Music by: Shunsuke Kikuchi
Kenjiro Hirose

Cinematography: Akira Uehara

Editing by: Yoshiyuki Miyazaki

Distributed by: Daiei, AIP-TV

Running time: 87 mins

Language: Japanese / English



GAMERA VERSUS DEEP SEA MONSTER ZIGRA

SYNOPSIS

As humans expand out into the solar system they are plagued by extraterrestrial threats. The worst of them all, Zigra, has arrived at the moon. Without warning, an alien spaceship attacks a Japanese moon base and utterly destroys it before heading to Earth.

When the Zigran star station spaceship arrives on Earth it is quickly spotted by two marine biologists, their children, and the rest of Japan. They set out to investigate but Gamera arrives on the scene warning them not to continue. Before they can turn back, the two marine biologists and their children are abducted. On board the spaceship, a humanoid alien appears to them and reveals that she is of a race called Zigra from the Planet Zigra in the Romulus Galaxy many light years away. She says they were forced to leave and search for a new home because the humans polluted the oceans on their planet. They discovered that the Earth is inhabitable but the waters are almost as polluted. They cause a terrible earthquake and then threaten the Earth people with further destruction unless they surrender. The children escape the spaceship with their fathers in tow. However, they are soon pursued by the Zigran spaceship. Gamera reappears and rescues them.

Meanwhile, the UN authorizes the Defense Force to mount an attack on Zigra using fighter jets, but the Zigran space ship fires a terrible laser and cuts down all the fighter jets. Meanwhile, a Zigran agent is sent after the children with instructions to kill them. She tracks them to Seaworld and chases them all over the place. Another earthquake strikes. Gamera investigates and somehow he divines that Zigra is to blame.

Gamera goes underwater and attacks the Zigran spaceship. During the battle, the Zigran spaceship transforms into a large shark-like monster. At first it is the same size as the spaceship and it zooms around trying to avoid being battered by Gamera. However, Zigra suddenly sinks to the ocean floor where his mass doubles, but he has problems adjusting to his new size and weight. Gamera takes hold of Zigra and drags him onto land in hopes of defeating him. It looks as if Gamera will win easily but then Zigra transforms yet again into a humanoid form. Before Gamera can devise a new strategy, Zigra fires a strange red beam, which incapacitates Gamera, knocking him unconscious as he sinks to the bottom of the sea.

Zigra broadcasts across all media outlets declaring he will destroy all the humans for being dirty and polluting the ocean. The marine biologists investigate Gamera to see if he is still alive. They find him lying upside down just off the coast with his feet sticking out of the water. So they travel down in a bathysphere to examine him. While they attempt revive Gamera, Zigra attacks the bathysphere and knocks it down into the deepest depths of the ocean. The marine biologists are now in danger of dying.

Gamera is revived by a lightening storm and while the menacing Zigra is sleeping, Gamera saves the bathysphere. Gamera returns to the depths of the sea to fight Zigra. They grapple but Zigra using his metallic dorsal fin swoops in with slicing blows. Gamera strategically tumbles on his back and then as Zigra swoops in for another cutting blow, Gamera clutches Zigra by the fins and rockets him into the atmosphere where he drops him on his nose spike. This however does little to Zigra who is up on his feet immediately only to have a boulder hurled at his face where it impales itself on the nose spike. This incapacitates Zigra. Gamera is so pleased with his victory he plays out his theme song on Zigra's resonant dorsal fins like a xylophone before burning him to a crisp with his fiery breath.



Genus: Astro-Bio-Mechanical Chondrichthyes

Class: Invader **Occupation:** Genocide

Origins: Planet Zigra in the Romulus Galaxy

Height: 82 meters **Weight:** 77 tons

Zigra is a rare transmutable, monstrous bio-mechanoid able to transform himself from a starship into a shark-like creature.

While Zigra's primary habitat is deep water, he can travel through intergalactic space without water although he takes on a dark, desiccated appearance probably due to dehydration. Zigra can also manifest humanoid traits i.e. lower limbs for trekking on land, but rarely does so due to his sensitivity to light.

Zigra's true size cannot be accurately determined due to his unstable genetic code, which varies from planet to planet depending on gravity, radiation, atmospheric density, etc.

Zigra possesses several internal weapons. The yellow teleporting beam transports beings from outside Zigra to inside Zigra, which is possibly how he ingests his food. The red disrupter beam, which also emanates from a small illuminated orb in the nook under his snout, disrupts synapses to either subjugate his victims or render them unconscious.

While Zigra's underbelly and fins are flabby gray flesh, the ridge from the tip of his snout to the base of his tail is electroplated cartilage making his dorsal fins very sharp and capable of slicing or piercing organic matter.

TRAITS

- If it looks like a Goblin Shark and swims like a Goblin Shark, it must be a really big Goblin Shark... from outer space.
- When he gets on land, his fins transform into fat little legs on which he shuffles around like a cat on a hot tin roof.
- A diminishing row of very sharp dorsal fins... also made by Ginsu, Inc.
- He is a romantic! He likes to pick up cute moon maidens and go for long drives in the galaxy. Zigra knows how to put a twinkle in the eye of a lady.

POWERS

- The *RED RAY* has the ability to hypnotize his enemies causing them to obey only ZIGRA. If that doesn't work, he knocks them unconscious...pow!
- The *YELLOW RAY* is a psychedelic teleporter that beams juicy people into his stomach or the bowels of the starship.

- Razor sharp fins. Underwater he can travel at great speeds and while doing so, he uses the quick slash type attack to his advantage causing massive lacerations to his prey.

WEAKNESS

- He's all talk!
- Not very fond of bright lights.
- A fish out of water.....
- He's a heavy sleeper
- Substandard hardware... especially at high altitudes.

HOBBIES

- ZIGRA has been known to play water polo on occasion when the desire strikes, particularly with a bathysphere full of pesky humans.
- He is also a Pirate Radio Operator who loves to relay threats over all major frequencies.
- But really, as Zigra declares:

I am ZIGRA....I am my only hobby....ZIGRA!

REVENGE OF THE MONSTERS



JUSTYNN TYME

幻の次回作

ガメラ対 ガラシャープ



Release Date: Never Released

Directed by: Noriyaki Yuasa

Producer: Hidemasa Nagata

Written by: Fumi Takahashi

Special FX: Kazafumi Fuji

Music by: Shunsuke Kikuchi
Kenjiro Hirose

Cinematography: Akira Uehara

Editing by: Yoshiyuki Miyazaki

Country: Japan



GAMERA VS THE DEADLY MEANCE GARASHARP

Hypothesis

The evil warlord Zenon comes to Earth and threatens the world. If the world powers do not surrender and give him all the water, he will destroy all the cities of the world and take it anyway. The military launches several nuclear weapons into space and strike Zenon's ship. His ship is crippled but he is not discouraged. He releases Garasharp, a biomechanical cobra with head spikes and a drill tail. It begins to destroy Tokyo. The military masses and attacks but Garasharp spews forth a terrible sleep gas that puts the soldiers to sleep.

Elsewhere, all the water from Lake Inawashiro disappears revealing a slumbering Gamera. A group of children that are planning to swim discover the empty lake. They shout at Gamera to wake up and find out what happened to the lake. Gamera awakes and looks around for the water. Then seemingly sensing danger flies off. As Gamera is flying over the destroyed city, Garasharp knocks Gamera to the ground. When Gamera gets up, Garasharp strikes out by shooting his tongue into Gamera's mouth. Garasharp begins leeching Gamera's life force and Gamera turns a deathly pale color and falls to the ground. Military planes swoop in and bomb Garasharp knocking him over, but he climbs a tall building and lashes out knocking planes out of the sky with his drill tail.

Scientists are examining the comatose soldiers trying to figure out what happened to them. Then word comes in that Marukobukarappa, a new monster has appeared in Hokkaido and is destroying buildings. Then Lake Biwa near Kyoto goes missing while people are swimming. There, at the bottom, they find Barugon's bones. Scientists scramble to find out how Zenon is siphoning the water from the lakes. A witness says a strange beam came down from space and sucked up all the water. They decide to put reflective satellite dishes on fast boats in every lake around Japan so that when the beam comes down they can reflect it back.

Meanwhile, a gray Gamera is still lying in the ruins of the city. The sun is shining very bright overhead and soon Gamera begins to glow strangely. Fully recovered Gamera flies to Hokkaido. Garasharp has disappeared. There Gamera battles the new monster. Marukobukarappa mercilessly pummels Gamera with its giant fists. However, Gamera withdraws into his shell and flies under Marukobukarappa knocking him over. Then Gamera spews fire at him and strangely, Marukobukarappa explodes in a cloud of steam and rain falls.

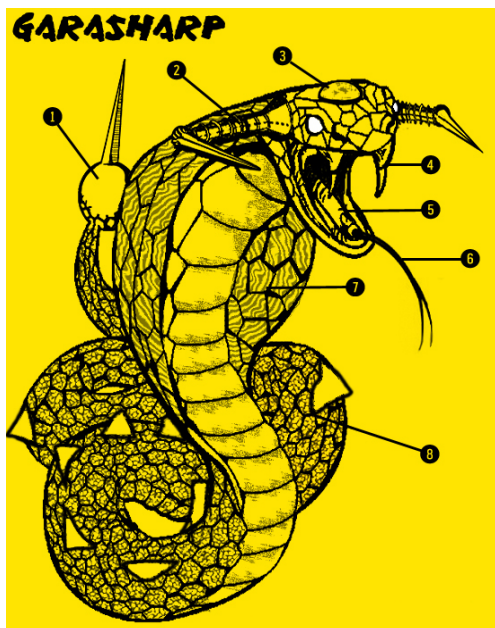
Suddenly, Garasharp returns and stabs Gamera in the back with its drill tail. Gamera falls and quite unexpectedly, the drill tip breaks off. The military tank brigade arrives and starts firing at Garasharp but the cannonade does very little. The Gamera rolls to a safe distance before getting back to his feet. However, Garasharp is already towering over him. Garasharp spews the sleep gas all around Gamera. Gamera teeters back and forth as if he is about to fall over. Garasharp thrusts forward attempting to use its tongue attack again but Gamera, only pretending to be overcome, grabs the tongue and tears it out.

Garasharp rears back, knocking Gamera to the ground with its head repeatedly trying to stab Gamera with his head spikes. Gamera grabs a sharp piece of debris. When Garasharp lunges again Gamera slices off its head. Gamera celebrates, but notices the body is still moving and then out pop two infant Garasharps.

The military begin blasting them but Gamera intercedes by standing in the line of fire. Gamera blows a wall of fire in front of the tanks. While obscured by the fire and smoke, Gamera motions the baby Garasharps to alight on to his back. When they do, he flies them off to the safety of a deserted island.

Gamera then flies into outer space to confront the Zenon threat. Suddenly Lake Biwa has all of its water back again; Barugon's bones are hidden once more. Zenon makes a mad dash for another galaxy, but Gamera, hot on his tail, hurls a convenient asteroid and Zenon's ship explodes.

Gamera returns to the deserted island to look after the baby Garasharp.



Class:
Malevolent
Bio-Mecha
Kaiju

Occupation:
Destruction
and French
Kissing

Height:
100 meters

Weight:
148 tons

Affiliations:
Marukobu
Rappa

Genus: Lamia Elapine-Cyborg

Garasharp, like Guiron appears to be organic and inorganic. But unlike Guiron, Garasharp is a true biomechanical monster. One has to hypothesize that Garasharp's large head is robotic which would explain the threaded spikes and the red dome on the top of his head.

This red dome is possibly the housing for a neural inhibitor or a conduit for feeding electrical pulses through the head spikes for use as a devastating weapon.

Garasharp is capable of spewing forth a mist or gaseous cloud. This action is in part mechanical and produced through the use of a pair rubber bladders located in or near the hood muscles. When the hood is extended, there is sufficient muscular force to propel the mist. However, a mechanical carburetor must also be involved to atomize the venom before expulsion.

The tongue of Garasharp contains vampiric attributes with vein piercing capabilities that allow Garasharp to withdraw large amounts of blood thereby incapacitating his victims.

A motorized spike is located in Garasharp's tail. When the muscles tense up as to rattle, a mechanical rotor is trigger by electrical impulses of the muscles and turns the spike.

TRAITS:

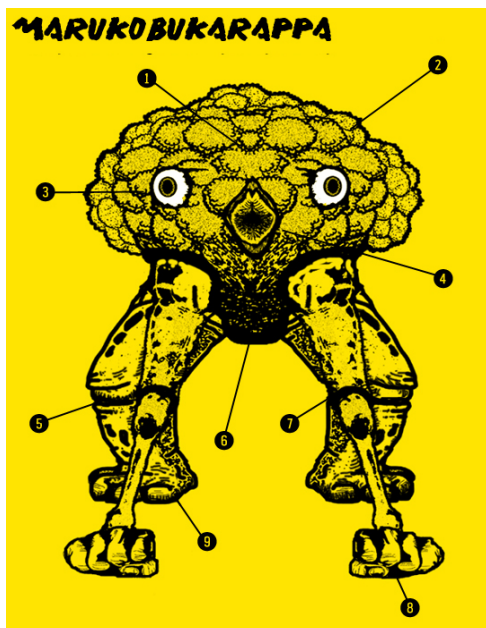
Garasharp suffers from halitosis but that does not keep him from running his motor mouth and hurling that rank breath all up in your nose.

POWERS:

- A mystifying narco-gas for those intimate gatherings
- Motorized awl for kicking ass and boring holes.
- Head harpoons for getting his point across.

WEAKNESS: Rust!

HOBBIES: Opera Singing and standing around looking menacing or making rude gestures with his tail.



Class:
Bewildering
Brawler Kaiju

Occupation:
Destruction,
Security Guard,
and Peeping
Tom

Height:
70 meters

Weight:
112 tons

Affiliations:
Garasharp

Genus: Heterogeneous Poriferan-Oscine Phenocopy

Marukobukarappa is one weird looking giant monster; part bird (beak), part broccoli or sponge (head), part giraffe (fore legs), part elephant (hind legs) and part man (hands). Could this monster be alien? One might speculate this beast was stitched together by Dr. Frankenstein.

It can vibrate its vocal chords to such a degree that each ultra-chirp emanated is equal to the force of an explosion. This, accompanied by clubbing blows from its long, pistol like arms, makes Marukobukarappa a formidable foe.

It can assume a bipedal stance and rain down blows upon foes in a vertical or horizontal pattern, either in repeated blows or a double-fisted power punch. It can also attack with alternating round house blows. It can even draw in its forearms by way a unique set of muscles that pull and push out like pistons to attain sufficient force to produce powerful blows from a straight on stance.

While Marukobukarappa excels at punching other kaiju in a wide variety of styles, it is not very graceful. It lopes along like a giraffe thrusting out its fore legs and hopping on its hind legs. Equally ungraceful, Marukobukarappa can rise up on its hind legs, and run like a baby using its arms as ballast.

TRAITS:

Marukobukarappa has weird protruding eyes that just stare and stares and stare at you until you poke them out. It's a disgruntled kaiju and always the first one to throw down.

POWERS:

Sonic Chirp and punching, punching, punching: Sunday Punch, Sucker Punch, Counter Punch, Rabbit Punch, Round House, Hay Maker and the old One Two!

WEAKNESS: Its name!

HOBBIES: Standing around looking dazed and confused.

怪獣VS.巨大宇宙船の激突! スリルと興奮の特撮超大作!



監督 湯淺憲明
脚本 基増二三

宇宙怪獣ガメラ

之 公安未 一 小島八重子 小松蓉子 前田昇一 二藤智子 高田敏江 SUPER MONSTER

■企画・演出：村上隆 ■脚本：大塚博一 ■プロデューサー：浅川和也、藤沢茂、堤聖二、喜多崎繁 ■音楽：関口俊輔
製作：松竹映画株式会社、毎日映画 共同制作。全労連・日本映画振興会・日本映画学校・日本映画協会・王様社 ほか。上映：全8館。



Release Date: March 20, 1980

Directed by: Noriyaki (K.) Yuasa

Produced by: Yoshihiko Manabe
Hidemasa Nagata

Written by: Fumi Takahashi

Special FX: Kazafumi Fuji
Yuso Kaneko

STARRING:

Mach Fumiake
Yaeko Kojima
Yoko Komatsu
Keiko Kudo
Koichi Maeda
Toshie Takada
Hiroji Hayashi
Makoto Ikeda

Music by: Shunsuke Kikuchi
Mach Fumiake

Cinematography:
Akira Kitazaki
Michio Takahashi
Akira Uehara

Distributed by: Daiei

Running time: 92 mins

Language: Japanese / English



SUPER MONSTER GAMERA

SYNOPSIS

Out of space comes the intergalactic pirate Zanon, a devilish conqueror hell-bent on enslaving the Earth for his own terrible purposes. Zanon sends the evil assassin Girudge to seek out humanity's weaknesses and exploit them to destroy the world.

However, there are three resident super heroes on the Earth: the Space Women who sought refuge on Earth after Zanon destroyed their world. While here, they vowed to protect the Earth to the best of their abilities. Unfortunately, even the Space Women with their advanced technology and super human abilities are no match for Zanon's brute force. When they transform themselves into their superhuman forms they can be detected and destroyed. Therefore, they do what they can, incognito.

When the Spacewomen befriend a young boy whose has kept the legend of Gamera alive through his love of Gamera and turtles, they learn about Gamera, the Guardian of Earth and are able to summon Gamera back out of limbo through the boy's dreams.

When they learn of this impossible threat, Zanon and Girudge unleash an unholy horde of giant monsters upon Gamera. Somehow they call forth from the dead all the monsters Gamera has defeated in the past. Only now, Gamera has to defeat them all over again, one after another in a seemingly never-ending battle. Aided by the boy's dreams of each battle Gamera rises to the challenge.

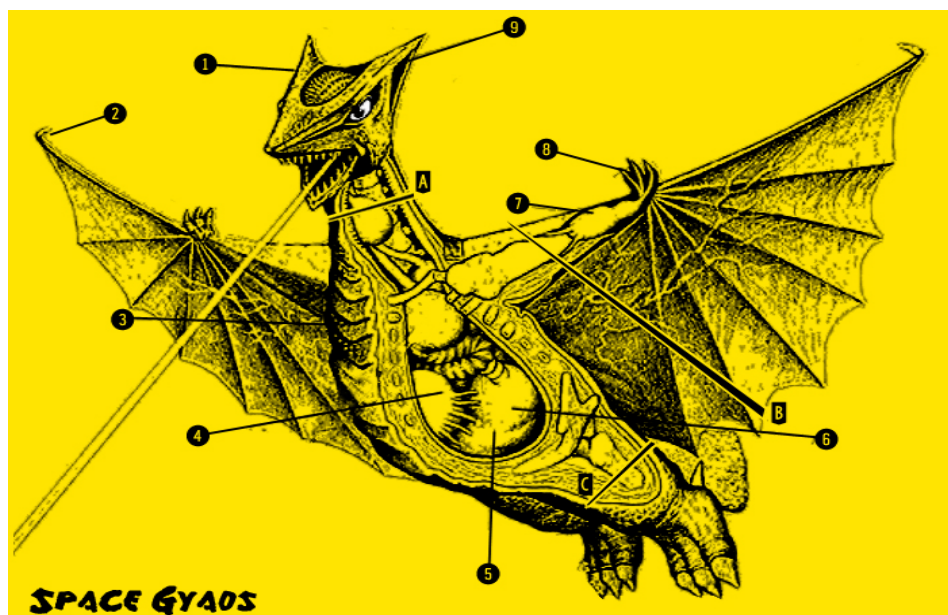
*In a succession of terrible brawls, Gamera runs the gamut of foes from the blood thirsty Gyaos, to Zigra, Viras, and Jiger. Gamera then travels to the Planet of Monsters (terra) to fight Guiron again. Finally, Gamera heads back to earth to face the vile Barugon. Gamera defeats them one by one in stellar fashion. At last, Gamera, having destroyed his former enemies returned from the grave, goes after the real enemy, the intergalactic pirate Zanon.

Weakened and spent Gamera flies into space to engage and destroy Zanon and his interplanetary battle cruiser in the only way left to him. Gamera sacrifices himself by colliding with Zanon's ship and puts an end to the dreaded Zanon by destroying him and his spaceship. Ultimately Gamera saves not just the Earth, but also every other planet in the universe.

*This movie, the last ditch effort of a terminal company, was made with the sole purpose of raising money. However, not having many assets available to them by this time, they relied heavily on archival footage, a trend that began innocently enough with the 2nd film in 1966.

The original parts of this film—quite evidently inspired by the popular movies of the times *Star Wars*, *Superman*, and *Star Trek*—were filmed at their usual quality albeit on an isolated set. The actors involved were equally as good as in previous. However, Mach Fumiake (*All-Japan Wrestling Champion*) lent her invigorating quality to what was, let's face it a clinker.

While it's easy to chide this film for all it lacks there are a lot of elements in this movie that created the ground work for the trilogy. After all I had heard about this film, when I finally saw it, I was surprised how 'not that bad' it was.



Genus: Cosmo-Cacodemon Diphylla Gigas **Affiliations:** Gyaos, Zigra
Class: Malevolent Marauder Kaiju **Occupation:** Terrorizing/Destroying
Height: 62 meters **Weight:** 26 tons

Space Gyaos, scientists presume, are closely related to earth bound Gyaos. We have to assume that if there is one Space Gyaos there are more. Either they share a similar pattern of evolution or another outer galaxy Gyaos laid its eggs on both planets while dinning out. Although, if outer galaxy Gyaos can fly through space why has one not come to earth. It might very well be the same species changing color as it adapts to the climate and chemical differences of the Earth. Otherwise, it has been speculated that, being afflicted with an unquenchable hunger Gyaos choose inhabited planets on which to feed. The Space Gyaos, like insect eaters, return time and time again, tearing apart the burrows and feeding until all food is gone.

TRAITS:

If it looks like Gyaos, and it flies like Gyaos, it must be Gyaos.

Gyaos has silver colored skin with converse red streaks and shading across the trunk. It's probably covered in tinfoil to hide its thoughts from the Terran women.

Gyaos apparently has foul smelling purple blood or flesh, but this does nothing to deter its enemies from chopping it up like a cheese log.

Gyaos is heard about but rarely seen, literally.

POWERS:

It has a destructive sonic beam, like the Earth-Gyaos and hopscotch but that's about it. Space Gyaos had a bad day... a very, very bad day.

HOBBIES:

None, now

In lieu of flowers, please make a donation to the Space Gyaos Memorial Fund.

While Space Gyaos did not appear in this movie even though clips from Gamera vs. Guiron were use, I had to put him somewhere because it would be an egregious error to leave this kaiju out of this collection. If you do not recognize the events some these statements are referencing, then go to Youtube and search for "Guiron vs. Space Gyaos uncut scene." It was a shock to me to learn what I was missing.

TALES TO

ASTONISH!

APPROVED
BY THE
COMICS
CODE

AUTHORITY

JAN.

10c

"I FOUND
THE
NINTH
WONDER
OF THE
WORLD!"

THAT
THING COMING
OUT FROM
BEHIND THE
WALL-- I-IT'S
GIGANTIC!

DON'T BELIEVE THE
RUMORS! HERE ARE
THE FACTS!

"I WAS THE
FIRST MAN TO
SET FOOT ON
THE
MYSTERY
PLANET!"

IT'S UNBELIEVABLE!
IT'S THE NINTH
WONDER
OF THE
WORLD!



TALES TO ASTONISH!

"We searched for a forgotten man in forgotten waters - - and the trail turned up clues that staggered the imagination! But it was at journey's end that we made the most amazing discovery of them all!"

WE FOUND THE NINTH WONDER OF THE WORLD!

"*We Found The Ninth Wonder Of The World*," probably written by either *Stan Lee* or *Jack Kirby*, was the first featured story in *Tales to Astonish* Number 1 Volume 1 published in 1958 by *Miss America Publication Corp.* It is clearly illustrated by the celebrated *Jack Kirby*, inked by *Christopher Rule*, colored by *Stan Goldberg*, and lettered by *Artie Simek*.

When I learned about this series/issue/story, I was thrilled. Clearly, I am a sucker for a giant monster story; just look at what I'm writing about—giant monsters! Since *Gamera* is one of my all time favorite kaiju, "*We Found the Ninth Wonder of the World*" was a highly anticipated story. However, if I had to synopsise this story I would have to say...

'We Found the Ninth Wonder of the World' **The greatest story never told!**

The reference to 'King Kong' is intentional because that is exactly what it is, a re-imagined variation of the *King Kong* story, as the title clearly suggests. Unfortunately, it's all smoke and mirrors and with a very heavy heart, I'll explain why.

The story starts out with a bang. The narration is in the first person, as most stories were in 'ToA' and begins with this tempting hook— "*We searched for a forgotten man in forgotten waters - - and the trail turned up clues that staggered the imagination! But it was at journey's end that we made the most amazing discovery of them all!*" —and immediately we are confronted by the impossible. On the deck of a trawler, sailors are astonished and alarmed by a giant 12-foot lobster they just hauled up in their nets. Captain Kane, a quick-witted brute armed with a rifle fires six deadly bullets into the thick exoskeleton of the lobster, murdering it post haste! There might be a case for self-defense. Quickly, Captain Kane, our narrator, stuns us further by admitting that this is not the first unusually large creature he's found and spoils the obvious plot by alluding to even larger creatures to be discovered later.

As inferred, Captain Kane, a pale and thinly veiled variation of Captain Englehorn, has been chartered for a strange mission, not to find a mysterious island but to venture into uncharted waters to search for, not a myth, but a man named *Doctor Parker*. The man who hired Captain Kane to find his colleague who has been missing for ten years is one *Professor Briggs*. In the hold of the ship we find *Professor Briggs* examining a large starfish, common today, but I guess in 1958 it was rare and a supposed monster of lesser status.

Tales to Astonish, like the radio series of 1940s-50s, was an anthology series featuring a collection of short, strange tales. Each issue ran the gamut of cult topics capitalizing on popular themes such as giant monsters, ghosts, black magic, creature features, and alien encounters.

There were plenty of hidden gems hidden within these pages, but compared to the literary pulps of 1920s that inspired them, they were for the most part underdeveloped, attention grabbing stories of inferior quality.

Tales to Astonish, and other anthology series like it were quite popular. However, *Tales to Astonish* ran only 34 issues from 1959 - 1962 before it turned into a vehicle for the continued adventures of the *Marvel* super heroes: *Ant-Man* / *Giant-Man*, *The Hulk*, *Sub-Mariner*, and *The Wasp*. However, many of those adventures featured similar themes as seen in the first 34 issues of the series.



"I thought we'd caught a whale in the net!
But this can't be true! I must be dreaming!"

[Tales to Astonish Continues On the Next Page](#)

TALES TO ASTONISH!



Meanwhile, unseen, the cook is in the galley butchering the giant lobster, preparing it for dinner to the delight of a crew of salivating seaman.

Elsewhere, Captain Kane and Professor Briggs are discussing the recent events above deck and the details of their search for Doctor Parker. Parker—no mad scientist references made as yet—was an ambitious biologist who had been exploring these uncharted waters before he mysteriously vanished. The Professor is convinced that Doctor Parker is still alive and out there somewhere.

Jack Kirby really out does himself in this issue with his exaggerated expressions on the highly detailed faces of the characters. It is one of the most exciting aspects of the art which is nicely realized.

Suddenly, from the crow's nest, a warning call is heard. There is something large looming in the heavy fog surrounding the mysterious island—oops, I mean cargo ship. It appears to be an atoll but wait, it's moving. For those familiar with *Gamera - Guardian of the Universe* this sounds very familiar. The ship, caught completely off guard, runs aground on the atoll, topples over and begins to sink. All hands make it to the lifeboats and escape. I am not surmising this part; Captain Kane actually states this.



However, as Captain Kane hoists Professor Briggs onto a make shift raft the whole crew mysteriously disappears with no further mention made about them. Perhaps, Captain Kane did not endear himself to his crew and when the ship went down, they preferred to start rowing a thousand miles back home rather than look for him among the debris. With their future bleak and uncertain, Captain Kane and Professor Briggs contemplate their strategy. Conveniently, as dawn breaks over the face of the ocean, the Captain and the Professor drift onto the shore of a deserted tropical island. As they make their way inland, drums are heard echoing through the trees.



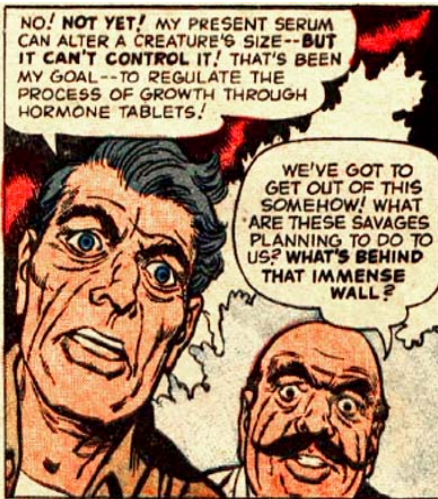
Kane and Briggs investigate and stumble into a strange tribal ceremony. Suddenly, they are discovered and captured by some lurking tribesmen. Lo and behold, when the two are escorted out into the open there is a gigantic wooden wall made of humongous tree trunks 100 feet high standing before them. They are quickly bound to poles with rope and guess who is also bound between them, none other than Doctor Parker!

Oddly enough—after ten years missing—the very day Kane and Briggs find Doctor Parker he has just then been over thrown by a conglomerate of village tribesmen from all the islands around his base of operations. The tribes destroyed everything belonging to Parker. Man, talk about wearing out your welcome.

Doctor Parker's experiments with growth hormone 'tablets' have gone awry because mister big brain didn't work out how regulate the growth before he started diddling with pituitary glands. Now the three men are about to be mangled by an experiment so terrible that Doctor Parker can't even talk about it. As they stand before the ominous giant wooden wall left over from when Kong inhabited the island, a fierce ceremony is unfolding around them. The tribesmen are going to sacrifice them to whatever is on the other side of the wall, but we only see this hepcat smacking his tom tom and a bunch of tiny dots scrambling around.

Unfortunately, the narration breaks down at this point and much of the story is implied as visuals. However, they are still trying to dazzle us with intrigue and suspense.

TALES TO ASTONISH!



"I-I'm afraid my experiments over the years have produced rather strange and frightening specimens... some of them have caused damage to many of the native fishing boats." - Doctor Parker

"Yes, we found some of those specimens! Doctor -- You've discovered your Hormone Regulator Serum!" - Professor Briggs

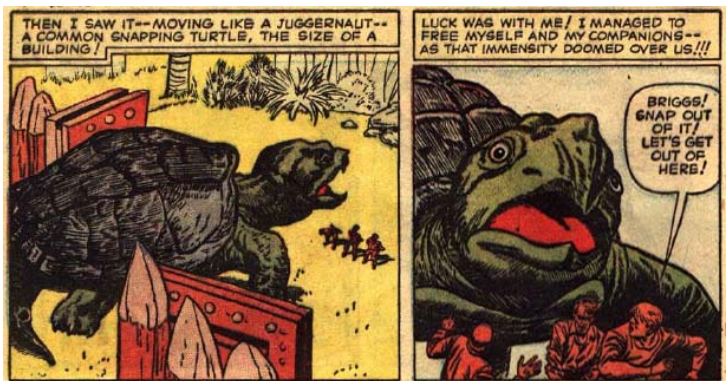
"No! Not Yet! My present serum can alter a creature's size -- but it can't control it! That's been my goal -- to regulate the process of growth through hormone tablets!" - Doctor Parker

"We've got to get out of this somehow! What are those savages planning to with us? What's behind that immense wall? - Professor Briggs

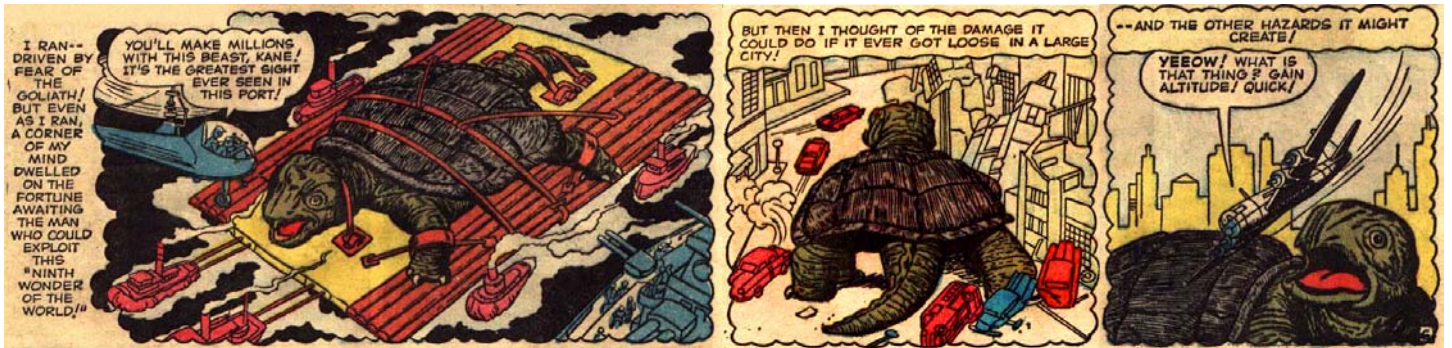
"Experiment 247! I fed him a hormone tablet five years ago! He was the size of my palm then -- but now--well, you'll see him when they release him -- upon us!" - Doctor Parker

Excuse me! Am I wrong in thinking that generally hormones control themselves unless something disrupts their genetic properties? I know this is 1958, but if they know hormones effect growth then they ought to realize that unless a certain animal or human is growing abnormally larger than its fellow creatures the hormones are being naturally controlled!

Here it comes! Finally, the giant snapping turtle busts through the gigantic gates and makes for the juicy humans! These two panels encapsulate the entire story you've been waiting so eagerly to read. →



These next panels are Captain Kane's machinations as he is fleeing for his life. His little day dream about exploiting the giant turtle just as King Kong was exploited are realized it just three scenes. Then bang the story is over and ready for the big finish.



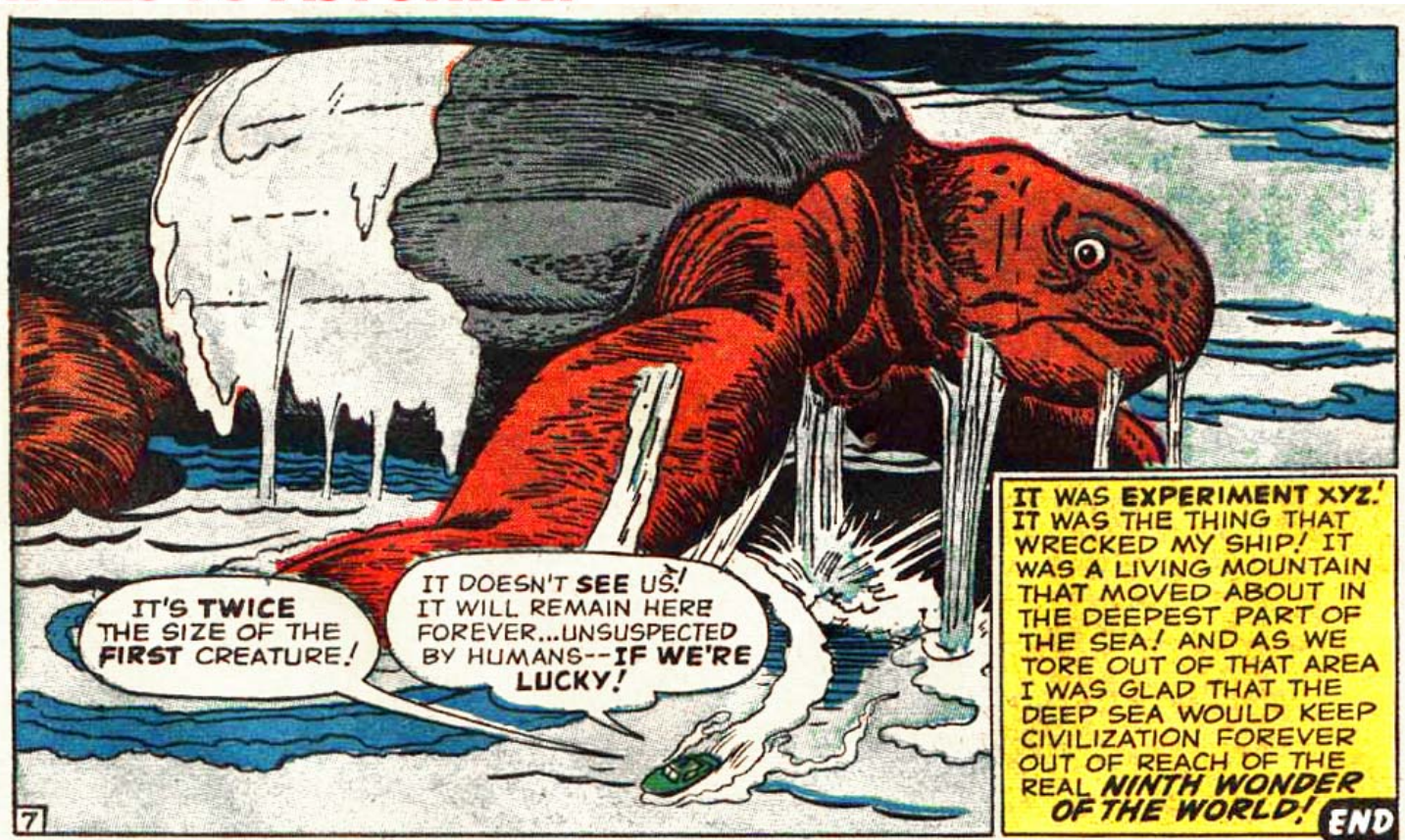
First, the giant turtle is strapped to a giant wooden raft and sent on his way to America to be horribly exploited, as would be seen in Toho's *King Kong vs. Godzilla* (1965). Next, we see a clumsy turtle blundering through a non-descript city just as in *'King Kong'* (1933), and finally the finale, a scene similar to *'King Kong'* (1933).

It's very sad, but the story fizzles out midway and becomes just a trailer for a movie about a Giant Snapping Turtle. I can't quite figure out if it was inexperience, if the story was haphazardly put together, or if it was a larger story that was gutted to fit into a 6-page limitation. Any way you look at it, while fun to some extent, over all it's a disappointment for a magazine that made giant monsters a staple of the series. The giant turtle deserved better than what he got, but this gimmick of using cover trickery to hook you and not delivering is, unfortunately, no surprise to comic collectors. "Yes, yes" you say "but what about the twist ending?" →

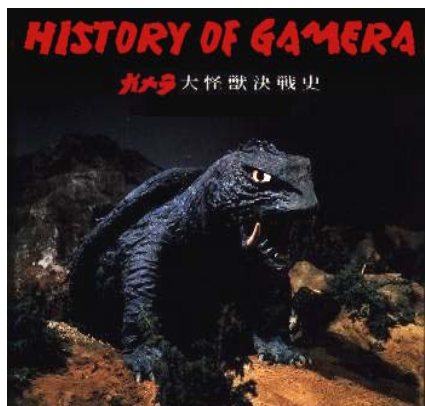


Tales to Astonish Continues On The Next Page

TALES TO ASTONISH!



SOUNDTRACKS:



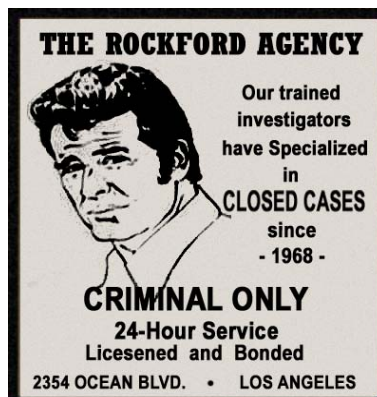
Title: History of Gamera
Tracks: 24 **Run Time:** 57:37 **Composers:** Various
Produced: 1992 by Apollon Incorporated

History of Gamera – The first major anthology of musical arrangements and sound effects from the early Gamera films is fascinating. One might peg this as avant-garde with its bold use of instruments and untraditional compositions, as well as the intermingling of daikaiju screams, hisses, and sound effects. It is truly an intriguing collection of sound artistry. The music is one of the best features and most enduring aspects of the Showa series. Whatever the movies might have lacked, it was made up for in the soundtrack. The tracks collected here were in part originally heard on the awesome sonosheets. While the newer collections are equally as good in their own way, this collection of original scores is perhaps my favorite.

Daiei Spaceships: #1 - "The Viras Ship"



from Gamera versus Viras!



Daiei Spaceships: #3 - "The Zirgan Ship"



from Gamera versus Zigma!



Director: Miles Vega Imhoff Music and Sound: Y. Kitagami

When I found this game somewhere on the internet, not on Toho Kingdom as the game indicates, the file was titled “*Gamera 4: The Truth*” game version. At the time, I had only heard about the fabled fan made Gamera movie set after the trilogy and before last Gamera movie. So I downloaded it and looked it over carefully.

The story began sometime after 1999 when a horde of 200 Gyaos erupted out of nowhere and quickly wiped out the Japanese Self Defense Force leaving no one to defend Earth against the swarm except Gamera. I suspect that implies that all other military forces were quickly neutralized as well. However, a lone survivor from Atlantis with quantum technology determines Gamera is not up to the task, as if, and transports him back through time. There Gamera is put through a battery of training tests at which he must excel. If you are playing Gamera and pass all the trials, you have the power to wipe out two-hundred Gyaos quick as a wink.

I would not call this game “fun” to play because it doesn’t quite have that “fun” aspect. It is more like a **Gamera simulator** than a game, which gives it a whole other redeemable quality. It’s a game of agility and aptitude which becomes evident as you play through the levels.

Level 1: It’s your first encounter with the Gyaos, the skies are full of them and it’s your mission as Gamera to blast 20 of those mutant goatsuckers out of the sky. It’s not as easy as it looks. The game play is reminiscent of “Defender II” although there is no sense of motion forward only upward.

Level 2: Your mission this time is to navigate the spires of Atlantis piloting Gamera’s shell in forward flight mode, not spinning flight mode. This level is similar to “Helicopter” where you only move up and down.

Level 3: In true “Asteroids” style your mission to is keep Gamera safe while you wait for your mana blast to build. Your opponent is the “new” TerraGyaos who fights like a battering ram. It is very difficult.

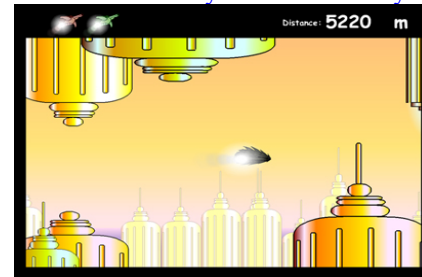
Level 4: This time you are up against the deadly Barugon! Just like the original “Master of Monsters” you go head to head. It is not difficult to beat him, but his rainbow beam is more devastating than your mana blast.

Level 5: Surprisingly easy for this far into the game, You’re orbiting the Earth blasting debris from the destroyed city of Atlantis as it flies at you.

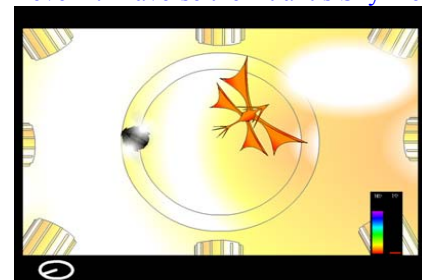
Level 6: Here you do battle with the Garasharp! Yay! Oh wait, no you don’t! It’s kind of a let down as they built up to this level then don’t deliver. Bah! Maybe that game is still out there. I should look into that! ☹️



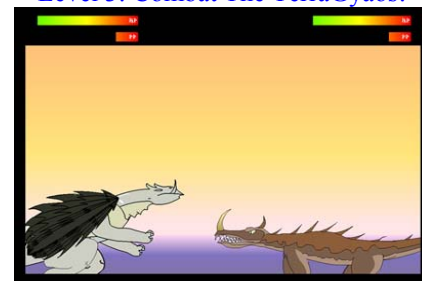
Level 1: Blast Gyaos out of the sky!



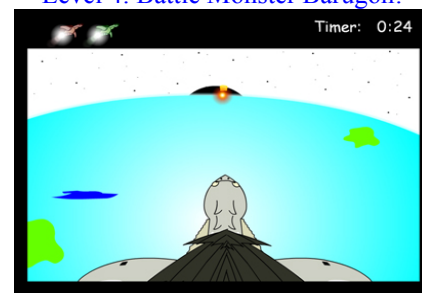
Level 2: Traverse the Atlantis Skyline!



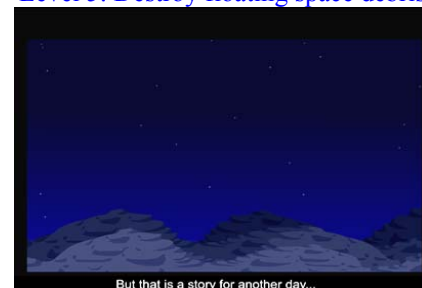
Level 3: Combat The TerraGyaos!



Level 4: Battle Monster Barugon!



Level 5: Destroy floating space debris

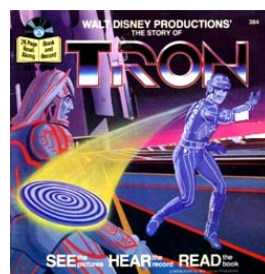
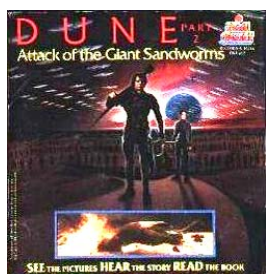
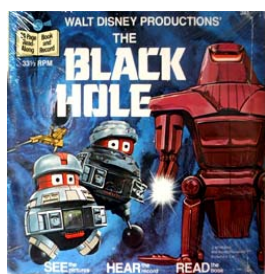


Level 6: Fight the Garasharp? Nope ☹️

ASAHI SONORAMA

In America most of us are familiar with the 45 format. These vinyl records were a little larger than a compact disc and about half the size of standard records. These small discs, designed to play at 45-rpms were only capable of holding 1 to 4 songs. 45-rpms were the mid-range speed for turntables, faster than the standard 33-rpms of a full sized record but slower than the full sized vintage 78-rpms. For a long time in the 50s, 60s, and 70s it was a very popular format for getting popular songs into the hands of the fans.

There were two types of 45s: the standard and the flexi-discs. The standard long lasting 45 discs were made of thick vinyl like the full sized 33 albums. The flexi-discs however were the same size as traditional 45s but made much thinner to fit between the pages of a magazine or on cereal boxes. Some were just a vinyl coating on a sheet of printed cardboard and some were square. It was amazing those paper-thin records actually played. Initially popular with the commercial sector, the media sector soon began to utilize both types.



In the late 1970s, and 1980s this format was massively utilized in young adult entertainment with copious releases of story records based on popular movies and television shows. These “books and records” featured either a simple narration—with sound effects if you were lucky, or simplistic dramatizations of new or reenacted adventures based on the originals. You would follow along with the aid of a chime imbedded in the audio portion that alerted you to turn the page of the booklet that usually had both text and illustrations.

In Japan around the same time Asahi Sonorama—among other companies—were producing similar “read-along” books and records. At first, they were mostly sensationalized crime stories like the true crime magazines here in the States. When sales for those dropped, they turned their attentions toward children’s entertainment which was flourishing. These booklets, like the American versions, featured popular characters and shows from Japan. They also, from time to time, made “read-alongs” about foreign shows that gained popularity in Japan.



One of the most popular was the dai kaiju sonosheet record and comic, which encapsulated both cinematic and manga elements. Inside there were condensed manga-style comics and a flexi-disc much like the American productions. However, there was one drastic difference between the Japanese sonosheets and the American 'read-along' books. In America, there were two distinct styles, one with just the cover art and one with either a story book or a compact comic book to accompany the audio drama, and that was it.



However, in Japan these booklets were a treasure trove of delights. Crammed within were not only visually stunning pulp-style illustrated stories, but also cross-cuts detailing kaiju innards, stills from the movie, technical drawings, musical scores, and sometimes even a put-together mobile that would sit on your record as you listened. The flexi-discs themselves could contain anything from an original soundtrack, a revised theme, or dramatized play—much like the Famous Monster Magazine special productions and giveaways. These were inexpensive mass produced products with exquisite printed material and a recording of decent sound quality.



BEYOND TOMORROW

Sneak Peek: The Further Adventures of Gamera!

In Issue 5 of the All-Out Monster Revolt Magazine, we catch up with Tap De Suro Productions to get the low down on their giant monster showdowns! They've been chronicling the further adventures of Gamera and his cohorts since 2013! You'd be surprised to see who they are fighting these days. But for now, feast your eyes on these!



For your convenience, you can watch all of these great animated shorts on the All-Out Monster Revolt website. 📺

CYBERGECKO KAIJU GALLERY

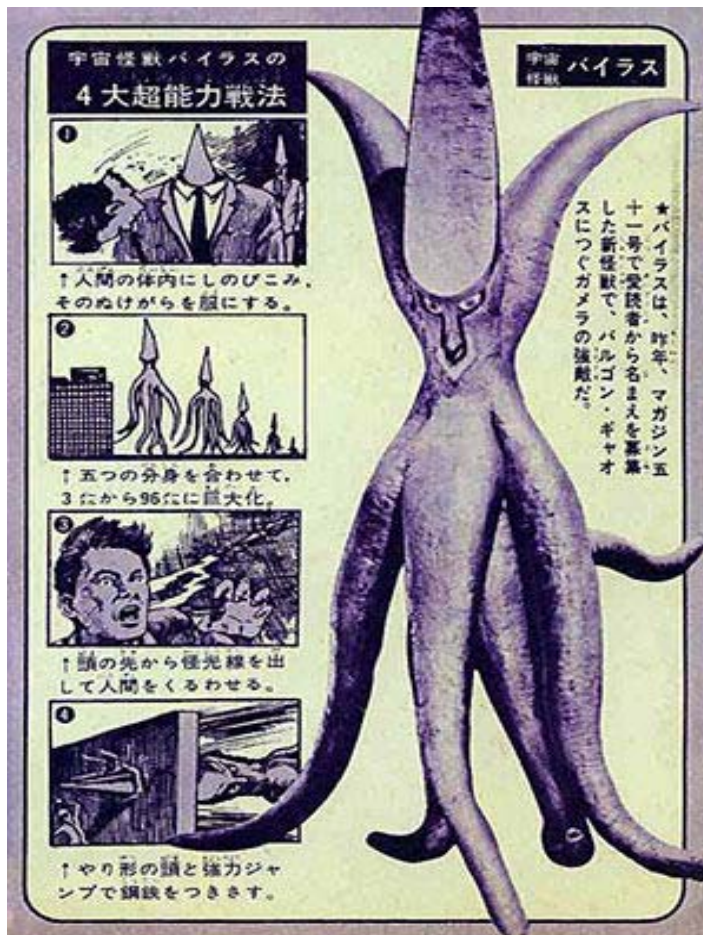
Kaiju Designs by Alex Strang

VIEW, REVIEW AND RATE YOUR FAVORITE KAIJUS!



KAIJUGALLERY.BLOGSPOT.COM

NEW KAIJUS
EVERY WEEK



COMING THIS SPRING!



ALL-OUT
MAGAZINE

MONSTER

REVOLT
VOL. 1 ISSUE 5



SPRING 2015



Attribution-NonCommercial-NoDerivs 3.0 Unported (CC BY-NC-ND 3.0)

This is a human-readable summary of the Legal Code [\(the full license\)](#)

[Disclaimer](#)

You are free:

to Share — to copy, distribute and transmit the work

Under the following conditions:



Attribution — You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).



Noncommercial — You may not use this work for commercial purposes.



No Derivative Works — You may not alter, transform, or build upon this work.

With the understanding that:

Waiver — Any of the above conditions can be [waived](#) if you get permission from the copyright holder.

Public Domain — Where the work or any of its elements is in the [public domain](#) under applicable law, that statute is in no way affected by the license.

Other Rights — In no way are any of the following right affected by the license:

- Your fair dealing or [fair use](#) rights, or other applicable copyright exceptions and limitations;
- The author's [moral](#) rights;
- Rights other persons may have either in the work itself or in how the work is used, such as [publicity](#) or privacy rights.

Notice — For any reuse or distribution, you must make clear to others the license terms of this work. The best way to do this is with a link to this webpage.